

# THE CASSETTE STORY

NOVEMBER 7, 1970 • \$1.00  
SEVENTY-SIXTH YEAR

The International  
Music-Record-Tape  
Newsweekly

COIN PAGES 38-43

HOT 100 PAGE 64

TOP LP's PAGES 66, 68

# Billboard

## MUSIC TRIPS UP DRUG CULTURE

'It's Reflector,  
Not Purveyor'

By LEE ZHITO

NEW YORK—Rock does not lead youth astray when it refers to drugs, but is exercising the traditional function of music by reflecting the problems of the times.

This is the opinion of Dr. David E. Smith, founder and director of the Haight-Ashbury Medical Clinic, and a noted authority in the treatment of drug abuse. Dr. Smith's clinic has treated more than 50,000 drug cases. He has testified be-

(Continued on page 70)

'Squeezed' Cos.  
Hire \$\$ Aides

By MIKE GROSS

NEW YORK—The independent management consultant is stepping into the recording business picture as more companies are being plagued by the "sales up-profits down" financial pattern. Record companies, both large and small, are looking outside for managerial advice on how to bail

(Continued on page 12)

OK 1st Solo Quad Radio Test

SAN FRANCISCO—The Federal Communications Commission has granted K101-FM approval to begin experimental quadra-sonic broadcasting. Though several experiments have been conducted through teamwork of two separate FM radio stations, this is the first solo station permit and it could

Trade Gets R'n'R(eligion)

By CLAUDE HALL

NEW YORK—Morality—in the form of rock—has come to the music industry and many of the major groups are getting deep into the religious groove.

One of the most lavish productions in a religious rock vein is the two-LP Decca "Jesus Christ Superstar" package, which retails for \$11.98. Decca is also releasing a single by

Karen Wyman from this rock opera. The whole concept was keyed by a "Superstar" single that was a hit several months back.

In addition, Mylon LeFevre, formerly of the LeFevres gospel group, is carving out a niche with gospel rock on Cotillion Records, and Shelby Singleton, president of SSS International and Plantation Records, is going all out on what he calls Jesus Rock, with a full slate of product including a record released last week by Dee Mullins, "Remember Bethlehem," with lyrics about the birth of Jesus, set to a

(Continued on page 12)

MGM Busts 18  
Rock Groups

By ELIJOT TIEGEL

LOS ANGELES—MGM Records president Mike Curb has dropped 18 acts who, in his opinion, promote and exploit hard drugs through music. The company will not sign artists advocating hard drugs. Curb's decision, with the approval of the parent MGM organization, was motivated by the recent drug-related deaths of Jimi Hendrix, Janis Joplin and Al Wilson (of Canned Heat).

Curb has lined up appointments with major radio broad-

(Continued on page 70)

Col Club, FTC Near Accord

By MILDRED HALL

WASHINGTON—The Columbia Record Club and the Federal Trade Commission attorneys are once again groping toward a final agreement in the decade-old FTC attack on the club's exclusive licensing of outside labels. The case is on remand to the Commission from court decisions proposing that newer statistics are needed to decide whether the exclusive licensing has foreclosed formation of competitive clubs. (Billboard March 7, 1970).

The full Commission will decide, possibly in a matter of weeks, whether the new agreement worked out between staffers and Columbia Club attorneys is promising enough to take the case out of "trial" status at the Commission. This would eliminate the formal

hearings that would require airing of those hard-to-get figures on the competitive situation in the club segment of the record industry.

The U.S. Appeals Court's 1969 remand of the FTC order upheld the Commission's con-

(Continued on page 12)



"#1"—a new album by Sonny James, who holds the record with 23 consecutive #1 country songs. "#1" contains the ten all-time top country hits. Sonny's active television schedule includes the Glen Campbell Goodtime Hour November 28 and the Andy Williams Show December 5. (Advertisement)

Tight List Changes  
Col Disk Schedule

NEW YORK—Because of the tight playlist situation on stations coast-to-coast, Columbia Records has shifted to a flexible release schedule for singles and will be concentrating more attention on promoting specific records.

Ordinarily, Columbia Records might release five singles during a week (down quite a lot from the weekly releases about a year or so ago), but a week ago only two singles were released. The reason, according to Steve Popovich, national promotion director, is so that he and his staff of 10 regional promotion men and 20 local promotion men can devote more work on the singles that are still active. It was estimated that Columbia Records currently has about 40 singles that are showing sales action across the nation somewhere. By holding up on the releases, Popovich can continue working on such records as "For the Good Times" by Ray Price.

The Price record took several months to swing

(Continued on page 26)

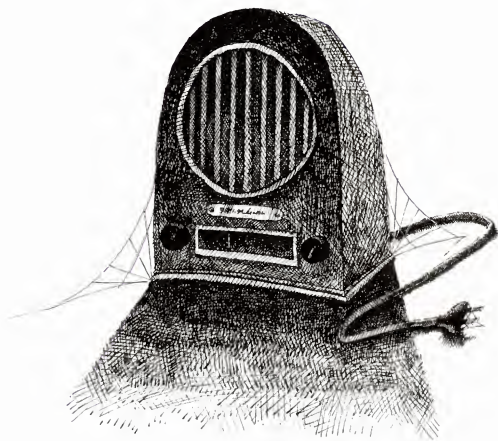
Biff Rose and Brewer & Shipley: Buddha's latest gift to the charts.

Curtis and Leftover Wine: already on the charts.



Also on Ampex 8-track cartridge & cassette stereo tapes.

**Just because Jerry Reed's  
on a weekly TV show  
doesn't mean he's forgotten  
about little ol' radio...**



**or it's forgotten about him.**

Sure he's become a regular on the Glen Campbell Good Time Hour. And everyone knows he's won the C.M.A. Best Instrumentalist Award. But all that this really means is his new single, "Amos Moses," is happening even faster. It's got heavy airplay across the country on Top 40, M.O.R. and Country stations. And we're not at all surprised. We always knew stardom wouldn't turn Jerry Reed's head.

**"Amos Moses" c/w "The Preacher and the Bear"** from his album  
#47-8904



**RCA** Records  
and Tapes

LSP-4391  
P8S-1629

# Recorded Sales Put At \$1.7 Bil for '70

NEW YORK—Sales of records and tapes for 1970 will go over the \$1.7 billion mark at the retail level. The figure is forecast by the Record Industry Association of America which pegged the anticipated total sales of records and tapes at \$1.733 billion an increase of better than 9 percent over the total volume in 1969 of \$1.586 billion.

Preliminary estimates indicate that record sales in 1970 will total \$1.2 billion, of which \$1.025 billion will come from the sale of LP's. The forecast is that sales of prerecorded tapes will amount to \$533 million, of which \$400 million will be from sales of 8-track cartridges, \$105 million from cassettes, \$20 million from reel-to-reel tapes and \$8 million from 4-track cartridges and playtapes.

In total, prerecorded sales amounted to \$1.170 billion, of which \$995 million came from the sale of LP's. Prerecorded tape sales in 1969 were valued at \$616 million, broken down as follows: cassettes, \$75 million; 8-track cartridges, \$300 million; reel-to-reel, \$20 million, and 4-track cartridges and playtapes, \$21 million.

All figures are expressed in terms of list price value at retail.

## A&M Lists Banner August Sales Month

LOS ANGELES—A&M Records racked up its biggest net sales for August.

According to figures released by Julie Burton, A&M's controller, the August net was \$4,157,111.44, in which albums accounted for \$2.8 million and singles \$291,000. Record product accounted for 75 percent of its dollar volume. Four and 8-track cartridges accounted for 19.6 percent, cassettes 4.7 percent and open reel tape 2 percent.

Collectively, sales in the quarter covering July, August and September, totalled \$9,917,197.56, one of the company's "best quarters" in recent years.

The net in July was \$1,952,847.61 and for September it was \$3,807,235.51.

Julie Burton, who is helping broaden A&M's image include

## BATTLE SHAPES OVER MELANIE

NEW YORK—A battle is shaping up over Melanie, hot Bush Records property. Paramount Records spokesman said a production deal has been completed with Peter Schekeryk Enterprises. Melanie's producer, who will record for Paramount on her own label, Paramount president Bill Gallagher, and Neil Reshin, director of the label, are expected to have negotiated the deal with Schekeryk. On the other hand, Art Kasa, Buddha co-president, stated that Melanie's contract still has one year to run, and added that an extension has been negotiated.

## FOX AGENCY: SALES UP 6.9%

NEW YORK—Sales of recordings for the first nine months of 1970 are between 7 and 10 percent ahead of the comparable period of 1969, according to the Harry Fox Agency, publishers agent and trustee.

The figures, which are based upon royalties to publishers, include sales of both records and tape in all configurations.

## Scepter Meets Net \$2 Mil in Business

SAN FRANCISCO—Wholesale business worth \$2 million was done on 14 albums at the fifth annual sales meeting held on a regional basis by Scepter Records, reported Scepter's LP sales manager, Ed Kushin. Orders from Dionne Warwick's "Very Dionne" and B.J. Thomas' new album "At Random" topped \$500,000 in orders, he added.

Lee Michaels, the Carpenters, Joe Cocker, Procol Harum, Burt Bacharach and Quincy Jones.

A&M's British office has signed new acts such as Humble Pie, Super Tramp and the Straubs. Marc Benno and Cat Stevens are two more British acts who will shortly be introduced in the U.S.

"It's really become an international buyer's market," commented vice president Gil Friesen, in citing the additional success with Miguel Rios of Madrid. Sales of its artists and orders for distributors are compiled through A&M's three year old IBM 360-30 computer system. Eight people operate in the data processing department.

One interesting feature of the IBM operation is the system which feeds in information daily on record production data that each day the company knows what it has in inventory.

This inventory report, delivered two hours after the working day ends, shows product on order and where the label stands with back orders.

The computer has also been programmed, according to Mrs. Burton, to handle other sophisticated assignments like compiling recoupable artist costs and breaking down by individual product an artist's royalties in each foreign market.

The computer uses an "on-line" system involving a production clerk, typing in orders from distributors right into the computer using a graphic display television set-like unit.

The quarterly figures as computed by the Burton department provide immediate, on the lot information for A&M's executive force.

# Columbia Maps 'Yuletide' Wave Selling Drive; Looks to Sales

NEW YORK—Columbia Records has mapped a merchandising and gift merchandising campaign to make 1970 a record Christmas for the company. The program has been geared to the results of market research statistics which show the increase of record albums purchased as Christmas gifts over the past few seasons, with the 1969 figures marking the all-time high. With this in mind, Columbia's merchandising / advertising department has designed an all-media campaign to reach every segment of the record-buying public and present them with the full spectrum of LP's available to them for gift-giving this year.

To familiarize Christmas shoppers with Columbia's product, a special Columbia Christmas bus has been set to run in 30 major cities throughout the Christmas shopping period. Over 2,000 buses, decorated inside with full-color displays of more than 50 best-selling albums, will transport shoppers in the downtown areas. To further assist consumers with gift ideas, brochure handouts will be stocked on each Columbia Christmas bus.

**Catalog Extended**  
Columbia's Christmas catalog has been extended to include "Jim Nabors' Christmas Album," the top seller of the 1969 season, and the Yule album of Barbara Streisand, Johnny Mathis, Tony Bennett and Johnny Cash, among others. Special Christmas albums for 1970 include several seasonal albums by Columbia, Epic and Custom Label artists. Among the featured artists are Tammy Wynette, the Mormon Tabernacle Choir, the Williams Brothers, Leonard Bernstein conducting "highlights from Handel's Messiah" and "The Season's Best" an LP featuring Christmas songs by a variety of Columbia artists.

To aid gift-buyers in their selection of Christmas albums, 20,000 in-store announcement records have been sent to major stores. The record features an announcer's voice introducing excerpts from Columbia, Epic and Custom Label best-selling Christmas albums.

**2-Record Sets**  
In addition, the label has put together a series of two-record

gift sets with the suggested retail price of \$5.98. These gift sets include "Super Rock," "Bill Your Head With Jazz," "Bill Band's Greatest Hits" and "Johnny Mathis," a special Mathis album highlighted by the artist's recordings of songs by Burt Bacharach and Hal David and Burt Bacharach.

Columbia's busiest area of concentration will be on the new releases for 1970. Ten million dealer statement enclosures were printed and sent to key dealers, rack jobbers, and department stores. The enclosures are a four-color brochure presenting the year's 42 best-selling LP's. An enclosure will be mailed to all charge account customers and the order-form on the back of it will enable them to make their gift selections by mail.

Special advertising campaigns designed to cover a total circulation over 28 million goes into Playboy, Seventeen, Hi Fidelity, Stereo Review, Down Beat, Penthouse, the underground press, and 60 major college newspapers. Over half of the college newspaper advertising consists of a full-color four-page insert. To back up the label's print, a major advertising program for radio and TV has been planned. Special gift-oriented radio spots, featuring three or four albums in each spot will be played from now until Christmas, the heaviest saturation beginning Dec. 1, and increasing as it draws closer to Christmas. Extensive television advertising is slated for "Sesame Street." The "Sesame Street" album will include a special advertising campaign of its own.

On a local basis, complete Christmas advertising has been set to underscore the national

## Koppelman & Rubin Co. Tie With Massler

NEW YORK—Charles Koppelman and Don Rubin have formed a new record label, Faithful Virtue Records, as a joint operation with Al Massler. Koppelman and Rubin were previously involved in Commonwealth United's music publishing and record company activities, while Massler, an ex-principal of Bell Records, heads Golden Records and Films, as well as Bestway Products, one of the industry's largest pressing plants.

Koppelman and Rubin will handle the creative aspects of the new label, including artists, material and recording, while Massler will be responsible for pressing and distribution.

Sid Schaffer, ex-Kapp Records vice-president who has also been affiliated with Warner Bros. and Mercury, has been set as vice-president and general manager; and Johnny Bond will be national promotion manager.

Schaffer has appointed 29 independent distributors for Faithful Virtue across the country. Co. Koppelman will serve as executive ad director and will produce records as well as coordinate label production. Bob Finiz will also serve as a producer for the new label.

Lewis Perles will represent the new label on West Coast, based out of San Francisco. His phone

number will be 415 987-7878.

Albums are currently in production for pre-Thanksgiving release.

Faithful Virtue will concentrate on the development of contemporary rock music acts, with an artists' roster. Garney Bonner will be the first artist on Faithful Virtue's single release schedule.

## Ampex Inks Canadian Record Rights Deal With Vanguard

NEW YORK—Ampex and Vanguard Records have signed a long-term distributor and manufacturing contract giving Ampex Music of Canada Canadian record rights to the Vanguard label, including the Back Guild Series, Evergreen Classics and the Cardinal Series. More than 500 titles are included under the agreement. Ampex already manufactures and markets Vanguard tapes in Canada.

According to Joe Pariselli, national marketing manager of Ampex Music of Canada, the company will introduce a Vanguard "twofers series" a double LP album which will list for \$6.98 (Canadian). The first release scheduled for early next month is "Chicago Blues" featuring Muddy Waters and James Cotton.

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(Continued on page 10)

## CAP, ISLAND DEAL IS SET

NEW YORK—Capitol Records will distribute the U.K. label, Island Records, in one U.S., starting in January, exclusively revealed in Billboard, Sept. 12. See complete story in International section, page 3.

Following the introduction of the "Chicago Blues" album, Ampex expects to continue releasing a "Best of" series to capitalize on the strength of the Vanguard catalog.

Initial release of Vanguard singles will include "Circle Game" by Buffy Sainte-Marie which was the top national Canadian release of 1969, the Maple Leaf System Ratings.

(Continued on page 10)

For More Latest News  
See Page 70

# BMI Wins Rule On CBS Payment

NEW YORK—Federal Judge Morris E. Lasker has granted BMI's motion for a preliminary injunction requiring CBS to pay BMI the fair and reasonable value of the BMI repertoire being used by CBS-TV. Lasker said, "It appears altogether inequitable to permit CBS to continue to use BMI music without making a fair payment while the networks continue to make larger payments to BMI's stronger competitors." The judge determined that the payment of \$1,607,000, "the largest ever paid by CBS to BMI," should be made effective Jan. 1, 1970.

In making his decision, Judge Lasker rejected without prejudice the CBS proposal that BMI be paid on a per-use or per-air use basis. While denying without prejudice the BMI proposal that it receive between 60 and 70 percent of the amount paid by CBS-TV to ASCAP, Judge Lasker pointed out that such a rationale would be impossible to justify before trial and its attendant voluminous documentary evidence.

Lasker cited the public in-

terest involved in the current action saying, "The public, too, has an interest in the matter at hand. It is in the public interest that BMI's vitality as a competitor of ASCAP not be weakened, and it is in the public interest to have the choice of listening to BMI music on CBS and many outlets."

In commenting on recent developments, BMI president Edward M. Cramer said, "In the past weeks there have been trade stories regarding a possible settlement between BMI and CBS-TV. These stories can only be characterized as calculated leaks. BMI was forced to the conclusion that all proposed offers by CBS-TV were in large part illusory. As a result, our responsibility to BMI affiliates compelled us to reject them. We did so not only in the interests of BMI writers and publishers, but in the eventual interest of all writers and publishers. The settlement necessary to which may have eventuated would have been accompanied by onerous demands which would seriously damage the music industry of performing rights in this country."

# 1st Black-Produced Blues Fest in D.C. Set

WASHINGTON—The "First Washington Blues Festival" being held this week for three nights running (Nov. 5, 6 and 7), is the first in the area to be totally produced by blacks and presented on a black campus. Announced headlines included such names as B.B. King, Richie Havens, Muddy Waters, Howlin' Wolf and a schedule of more than 20 others. (A review of the show will appear in next week's Billboard.)

This first non-white produced blues festival here was the inspiration of Tom Carw, director of the New Thing, a black art, dance, music and film cultural center that aims at having Washington's 7th percentile population learn to promote, perform and produce its own culture, rather than leaving it to the exploitation of white management.

Carew hopes for a turning point in what he feels has been rough exploiting of traditional blues artists and composers by white promoters, agents and some white recording companies. In bygone times, original blues greats were paid off in a few dollars or even a few drinks and not too long ago, said Carew, many have received "a few hundred dollars" in royalties for music that made fortunes for commercial exploiters and white performers.

The blues festival was planned to emphasize not the current commercial "soul" type of blues, but the real black roots of the real black blues. Carew hopes the festival will be held yearly "to give spiritual and financial support to black artists."

The New Thing Art and Architecture Center (to give it its full name, and one increasingly mentioned in the area's

performing arts and film circles) ran up against the same type of establishment resistance that has balked whites attempting to put on rock festivals in the Capital. Carew had hoped, he told reporters, to use the 3,500 seat gymnasium at Howard University, but officials would permit the performance only in the university's 1,500 seat Cramton Auditorium, and offered no financial help.

Production costs were estimated at around \$35,000, with most of the funding coming from Washington donors and sponsors, including Friends of the John F. Kennedy Center for the Performing Arts. Tickets were set at \$5 for each night of the concert. Proceeds go to black musicians, some of whom made blues history, but are on welfare today. MGM's Richie Havens was to donate his share free.

Among those who were, as Carew put it, "helping to bring some of our black music back to us" were the artists scheduled to appear: On opening night, B.B. King, Muddy Waters, the Harembees Singers, the African Heritage Dancers and Drummers and Richie Havens. The second night will include Howlin' Wolf, B.J. Hutto, Luther Allison, Fred McDowell, Furry Lewis, Elizabeth Cotton and the Howard University Gospel Choir.

The third night roster included Junior Wells, Buddy Guy, Sleepy John Estes, Otis Nixon, Yank Rachel, Arthur "Big Boy" Crudup, Mance Lipscomb, and John Jackson.

Incidentally, the award-winning New Thing Film Company is raising money to produce a feature-length portrait of blues musicians. The Advisory Committee for the Blues Festival includes Harry Belafonte, Richie Havens, Ossie Davis, Cannonball Adderley and Katherine Dunham.

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# Phony Buyers Hit Chicago Distribs; Losses Run High

By EARL PAIGE

CHICAGO—Local record-tape distributors are alerted to beware phony buyers and merchandise pickups because thieves are posing as purchasers. In one case they have stolen 800 LP's from one warehouse. Losses are high but are difficult to confirm because police have cautioned distributors not to disclose information. At least one distributor reported a suspect's license number.

Wisconsin RCA distributor Pete Stocke said police stalked out the Greyhound Bus depot here after his Taylor Electric firm shipped a dummy carton full of cardboard. The thieves failed to appear because, according to a source, the order arrived late.

Warehousemen at one distributor narrowly missed tracking a suspect's car inside the dock area after becoming suspicious about a phone-in order for 600 LP's.

IDA's Les Howard said his firm has not been hit but that the problem is sporadic and will continue if distributors are not alerted.

MS Distributing's Vic Faraci said: "It's obvious the thieves know the record business."

Semour Greenspan of Summit Distributors reported that his firm lost 500 LP's to the thieves.

London Distributors were robbed of 800 new Rolling

Stones and Moody Blues LP's, and according to Mel Kahn, general manager, was the first hit in the latest rash of incidents.

Like Howard and others, Kahn mentioned that distributors are taking precautions to check out all orders.

Fred Sipora said an order placed in his firm's name alerted one distributor because of ship-ping instructions Sipora never gives.

In a separate incident, thieves stole goods Nov. 25 from the National Premium Show exhibitors of Ampex and Car Tapes. (See separate story.)

# Douglas to Record 2 LP's By Grateful Dead Artists

SAN FRANCISCO—Douglas Records will record two albums with individual members of the Grateful Dead, a Warner Bros. group. In the arrangement, Alan Douglas, head of Douglas Records, will produce and release one LP featuring Grateful Dead guitarist Jerry Garcia and organist Howard Wales who was with MGM Records' A.B. Dick Band. The second album will be based on a percussion concept developed by the Grateful Dead's two drummers, Bill Kreitzman and Mickey Hart.

Recording of the Garcia-

# MGM Merger Talks Continue With Philips

LOS ANGELES—MGM merger talks have been narrowed down to Philips of the Netherlands. The merger would involve the record division plus EMI publishing company. Discussions are still continuing with Philips, "but we have yet to arrive at a formula," said Mike Curb, president of the MGM record division.

MGM and Philips have been moving closer together in terms of international distribution. Philips is now MGM's United Kingdom licensee. Previously, EMI handled the line. In other markets Curb is lining up Philips' licensees.

# Dickson, TV Firm, Adds Distrib Arm

NEW YORK—Dickson Productions, Ltd., a New York-based television production corporation, has formed a record and tape distribution division. The new firm will be aimed, primarily, at servicing the small record label.

Dickson's new division will be headed by Mitch Manning, who has been appointed vice president and general manager. According to Manning, Dickson Productions plans to solve some small label problems of sales and collections by providing a steady flow of product from various labels, and to take over the sales, promotion and collection functions.

(Continued on page 10)

# Wales to Complete Last LP for Capitol, which he was to work with artists from other labels.

Wales LP was completed last week in San Francisco at Wally Heider Studios. It will be released by Douglas through its distributor, Pickwick International. The Kreitzman-Hart LP will be recorded at a fully equipped 16-track studio Douglas has installed in Hart's barn in Navato, Calif. The studio is shared by Kreitzman, Hart and Phil Lesh of the Grateful Dead under the supervision of engineer Dan Heider, who will be completed within the month.

Joe Smith, Warner Bros. executive, said that the Douglas recordings will be beneficial to Warner in terms of artistic exposure as well as enhancing the climate of artistic freedom which is so necessary among serious musicians who want to work with artists from other labels.

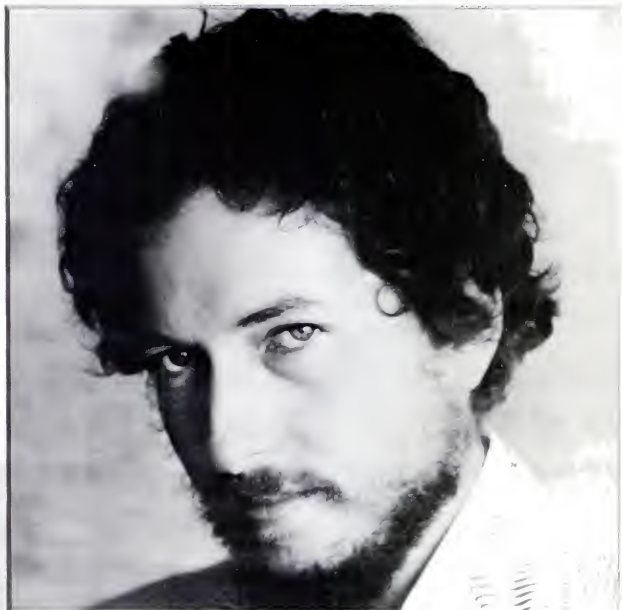
# KENTON LINE TO DEALERS

LOS ANGELES—Stan Kenton's Creative World line is being made available to dealers. The company, formed several months ago, started out in the mail order business. The LP's are all the masters Kenton cut for Capitol, which he was to work with artists from other labels.



JACK LOETZ, left, MCA Records executive vice-president, and Tom Mogen, right, president of Golden Bough Productions, and Decca Recording artist, Brent Talbot. Talbot is making his record debut with "Tomorrow's Man to Be" and "Gotta Belong Somewhere," tunes he wrote.

Bob Dylan. "New Morning"  
On Columbia Records  and Tapes



This One



5JLD-G1K-2JRL



# GINGER BREADD MAN

## GINGERBREADD MAN

"A new singing star might have been found in the person of Maury Muehleisen, a new Capitol artist... the audience really appreciated his approach to music." (Billboard, October 3, 1970.)

Maury Muehleisen, in his first album, Gingerbreadd (ST 644), tells you what it is to drop out and get an education.

E  
C  
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P  
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E

# MAURY MUEHLEISEN GINGERBREADD



Mike  
Hurst



## "HOME" IS AN ISLAND IN A SEA OF TROUBLES

Mike Hurst, as producer, is one of the most prominent in England. Mike Hurst as a singer was a member of The Springfields, one of the most prominent acts in England. Today, this is Mike Hurst, the writer, the singer, on his first solo Capitol album, "Home" (ST 619).

Mike Hurst, reflections of an uncomplicated man in a complicated world, a promise of prominence everywhere.



## Jaime Brockett 2



### AN ECLIPSE IS DUE

As the story goes, in the year 2137 B.C., Hsi and Ho, two famous Chinese court astronomers were duly executed for failing to predict a total eclipse. Now Capitol has not gone into the eclipse business, however, we did notice that not one eclipse calendar forecasted Edward Bear's second album titled "Eclipse," (ST 580). We think it's worth shouting about. Expect a total Edward Bear Eclipse of the ears November 2nd. Don't miss it.

## EDWARD BEAR ECLIPSE



### BROCKETT AND AVAILABLE

Jaime Brockett's recording, "Titanic," is one of the most well-known secrets in music. Because he can't be everywhere and limited quantities of his previous album were quickly sold out, Capitol is delighted to bring Jaime and his audience together, finally and for all deserved time, in adequate quantities in the new Jaime Brockett 2 (SKAO 601).

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UNITED STATES OF AMERICA

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# Elektra Plans Promo Drive On Collins LP

NEW YORK—An extensive promotion and advertising campaign is being undertaken by Elektra Records tied in with the Nov. 15 release of Judy Collins' 10th Elektra LP, "Whales and Nightingales." The campaign is being coordinated by William Harvey, the firm's general manager, and Mel Posner, vice president in charge of sales.

A series of 30-second spots prior to the release plus disk jockey service of 45 with two of the albums cuts is part of the campaign. The special disk, not released as a single, couples Dylan's "Time

(Continued on page 7)

# Executive Turntable

Roger Karshner named vice-president, promotion, Capitol Records Inc. He succeeds Charley Nucchio, who was recently named vice-president, independent labels. Karshner has been with Capitol since 1953.

Kevin Cummings, former branch manager in Detroit for Liberty Records, named national sales manager for Motown's independent division which markets the Rare Earth and VIP labels. Cummings was also branch manager in the city of Decca. Eddie Gilreath, former Motown promotion representative for Chisps Distributing Corp., appointed regional promotion director for the independent division, in charge of Eastern seaboard operations. . . . Logan Westbrook named national r&b promotion manager, Mercury Records. He was previously administrative assistant to the vice president for r&b marketing, Capitol Records. . . . Howard Prue appointed assistant comptroller, Elektra Records.



WESTBROOKS



PRUE



KAGAN



GRIEGO

# 2 RCA Execs Pitch Soul

NEW YORK—Buzz Willis, RCA Records general manager of new product development, and Tom Draper, administrator of new product development, have embarked on a two-week promotion and marketing trip on the label's soul product throughout the country.

They will make mini presentations to distributors and their sales promotion personnel, using album covers and cuts from the Niteletters, the Main Ingredient, the Friends of Distinction, Sonny Til, Percy Mayfield, and the New Birth, as well as a previously released LP, "The Best of Nina Simone." Willis and Draper will also visit rack-jobs, air personalities, and dealers.

# Marin Disc, New Label, Formed

SAN FRANCISCO—A new record label, Marin Disc, has been formed by Ken Kappel, former radio deejay and promotion and merchandising executive.

The label is based at Sausalito, Calif., and its first product includes albums by Signe Toly Anderson, original member of the Jefferson Airplane; and "Thalia," a former house band at the Sausalito Art Center, and a group billed as a "jungle rock" ensemble. Both albums have been produced by Michael Kamen, lead vocalist of the New York Rock ensemble.



ROBERTS

Gillian Roberts is joining the professional department of Jobete Music and Stein and Van Stock, Motown's publishing companies. Miss Roberts comes to Jobete from NEMS Enterprises, in the U.K., the former Beatles organization. She was also with Atlantic Records in London and A&M in the U.S. . . . Harold L. Richman has been appointed vice president of national sales for National Tape Distributors. Richman will base at the company's Southern California facility in Torrance. He had been a sales vice president of Transcontinental Music. . . . Allan LaMagna has been named general manager of the Synchro rock palace in Chicago. LaMagna formerly was stage manager for Syndrome and rodeo manager for Happy Day.

Errol Sober joins Green Apple Music in Los Angeles as professional manager. He was formerly with Abnak Records as a&r director. He will also handle the company's eight affiliated firms.

Larry Douglas, head of album promotion for RCA Records, appointed chief of singles promotion for the label. . . . Gene Weiss named manager of Gregar based in New York. . . . Suni Marshall named assistant director of creative planning for Tele

(Continued on page 7)

DIRECTOR OF SALES: Ron Carpenter

ADVERTISING MANAGER: Ronald E. Williams

PRODUCTION MANAGER: Bob Phillips

CLASSIFIED ADVERTISING MANAGER: Miles T. Kilish (New York)

CIRCULATION DIRECTOR: Milton Krasitz (New York)

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Venezuela: Christian Rose, Radio Exito 1090, Calle El Rito, Caracas, El Rito, Caracas, Venezuela

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Demanded out of the album. A stone hit. The Supremes

# STONED LOVE

(M-1172)

National Breakout  
61  
First Week

STEREO  
MS 720



Contains the single—"Stoned Love" (M-1172)

# ITA Exec Meeting in N.Y. Nov. 2 To Be Chaired by Motorola Chief

NEW YORK—The International Tape Association (ITA) will hold a meeting of its executive committee at the Plaza Hotel Monday (2). The meeting will be chaired by Oscar Kusisto, president of Motorola Automotive Products and chairman of the ITA's executive committee. The meeting will formulate policies for the new organization as well as to establish new steering committees. Jules Cadenas, special consultant to the ITA, will coordinate the activities of the various subcommittees.

Meanwhile, the fledgling association has recorded a membership of 69 leaders of the tape industry in the four short months of its existence. Latest members to join the fold include Cartronic, Kraco Products Corp., Tele-Cassettes, Toyo Radio of America, Preferred Sounds, Inc., a subsidiary of Longline Symphonette; Original Sound Record Co., the Cerrito Corp., JVC America, Data Packaging Corp., Shibden Corp. of America, American Sound Corp., King Instrument Corp. and the Rittenhouse Group.

Jules Cadenas, a veteran of the tape industry, has also joined the ITA staff as a special consultant. Cadenas will organize and administer 11 subcommittees, both technical and non-technical, to effect a level of standardization of audio equipment and tape; a certification of quality of audio equipment

and tape; a proper definition of warranty, and a standard of ethics in advertising.

A number of subcommittee chairmen have also been appointed by Oscar Kusisto, president of Motorola Automotive Products and chairman of the ITA. They include Robert Wolf, Motorola Automotive Products, Inc., who will head the committee of Audio Manufacturers of Consumer and Professional Equipment; Gerald Citron of Norelco, chairing the committee of Video Manufacturers of Consumer and Professional Equipment; Jack Nelson, Data Packaging, chairman of the Manufacturers of Cartridges, Cassettes and Component Parts; John Jackson, BASF Systems, Inc., chairman of the committee on Manufacturers of Raw Tape.

## FORE Renews Pledge to Continue to Help NATRA

By RADCLIFFE JOE

HOLLYWOOD — The Fraternity of Recording Executives has renewed its pledge of support to its parent organization, the National Association of Television and Radio Announcers.

In a letter to NATRA's executive secretary, Lucky Cordell, FORE's interim chairman, Aki Aleong, said, "NATRA has helped us immeasurably by focusing on the total problems of the interrelated industry."

"It has motivated constructive thought as to the responsibilities of the black man in our business. It has also brought to dignity and some measure of success through pressures brought both directly and indirectly on record companies through continuing dialogue."

He added, "We at FORE are aware of the tremendous obstacles that prevail in the broadcasting industry, and especially those problems pertinent to black broadcasters. We would, therefore, like to reiterate our undying support to NATRA."

Aleong continued, "We at FORE are aware that in order to champion our growth we must dedicate our time, our emotions and our energies toward obtaining a posture secure and successful enough to withstand and solve problems and remove roadblocks."

The FORE executive sees his organization developing into a center to disseminate information to help the underprivileged, and to promote better

Jerry Geller, Scepter Records, has been named chairman of the committee of Record Companies with Tape Product, and Allen Weintraub, A&B Duplicitors, heads the committee of Custom Duplicitors.

Other new appointees include Donald Ross, Transcommunications, Inc., who heads the committee of Videocassettes/Cartridge Duplicitors and Manufacturers, and Irving Simkin, Optonics Libraries, heading the committee on Videocassettes/Cartridge Film Producers and Copyright Owners.

The committee on Definition of Warranty is headed by Joseph Kazimer of Bell Howell; while Ron Solovitz of The Rittenhouse Corp., heads the committee on Ethics in Advertising.

understanding and the exchange of useful ideas.

He also sees it as a center to help in the dialog between the super manufacturers, and in understanding the needs of its young underfortunates; as well as acknowledge its responsibilities to minority-owned businesses.

Aleong continued, "We would also like to establish FORE as an entity that would challenge our members to a calibre of professionalism hitherto unknown in our industry, and attain the economic equality for our less fortunate brothers and sisters by working within the concepts and guidelines outlined by the Federal Government for business integration."

## Market Quotations

As of Closing, Thursday, October 28, 1970

| NAME                | 1970 High | 1970 Low | 1970 Val. | Week's High | Week's Low | Week's Val. | Net Change |
|---------------------|-----------|----------|-----------|-------------|------------|-------------|------------|
| Admiral             | 14 1/8    | 6 1/2    | 86        | 5 1/8       | 8          | —           | — 1/4      |
| ABC                 | 39 1/2    | 19 1/2   | 240       | 26          | 23 1/2     | 23 1/2      | — 2        |
| American Auto. Vnd. | 11        | 5 1/2    | 10        | 6 1/4       | 6 1/4      | 6 1/4       | — 1/4      |
| Amstar              | 18 1/2    | 12 1/2   | 16        | 13          | 12 1/2     | 12 1/2      | — 1/4      |
| Automatic Radio     | 27 1/2    | 5 1/4    | 96        | 9 1/4       | 9 1/4      | 9 1/4       | — 1/4      |
| Avnet               | 11 1/2    | 7 1/2    | 172       | 12 1/2      | 10         | 11 1/2      | — 1/4      |
| Avco                | 23 1/2    | 6 1/2    | 221       | 7 1/2       | 7 1/2      | 7 1/2       | — 1/4      |
| Capitol Ind.        | 53 1/2    | 14 1/2   | 15        | 17 1/2      | 16         | 16 1/2      | — 1/4      |
| CBS                 | 49 1/2    | 24 1/2   | 909       | 29 1/2      | 28         | 29 1/2      | — 1/4      |
| Carters             | 8 1/2     | 6 1/2    | 192       | 7 1/2       | 6 1/2      | 6 1/2       | — 1/4      |
| Columbia Pictures   | 31 1/2    | 8 1/4    | 404       | 12 1/4      | 10 1/4     | 10 1/4      | — 1/4      |
| Chug Corp.          | 15 1/2    | 4 1/2    | 52        | 6 1/2       | 6 1/2      | 6 1/2       | — 1/4      |
| Cosline Management  | 18 1/2    | 6 1/2    | 192       | 7 1/2       | 6 1/2      | 6 1/2       | — 1/4      |
| Disney, Well        | 158       | 89 1/2   | 334       | 122 1/2     | 117 1/2    | 120         | — 3 1/2    |
| EMI                 | 82 1/2    | 36       | 251       | 41 1/2      | 37 1/2     | 37 1/2      | — 1/4      |
| General Electric    | 65 1/2    | 60 1/2   | 154 1/2   | 87 1/2      | 85 1/2     | 85 1/2      | — 1/4      |
| Gulf & Western      | 20 1/2    | 9 1/2    | 67        | 11          | 10 1/2     | 10 1/2      | — 1/4      |
| Hammond Corp.       | 16 1/2    | 7 1/2    | 141       | 8 1/2       | 8 1/2      | 8 1/2       | — 1/4      |
| Headman             | 47 1/2    | 19 1/2   | 409       | 20 1/2      | 20         | 20 1/2      | — 1/4      |
| Harvey Group        | 12 1/2    | 3        | 16        | 5 1/2       | 5 1/2      | 5 1/2       | — 1/4      |
| ITT                 | 31 1/2    | 30 1/2   | 162 1/2   | 43 1/2      | 42 1/2     | 42 1/2      | — 1/4      |
| Intertele United    | 4 1/2     | 1 1/2    | 4 1/2     | 2 1/2       | 2 1/2      | 2 1/2       | — 1/4      |
| Kinney Services     | 36        | 20 1/2   | 410       | 29          | 28 1/2     | 28 1/2      | — 1/4      |
| Macra               | 19        | 8        | 29        | 9 1/2       | 9          | 9 1/2       | — 1/4      |
| MCA                 | 12 1/2    | 10 1/2   | 134       | 11 1/2      | 10 1/2     | 10 1/2      | — 1/4      |
| MGM                 | 29 1/2    | 12 1/2   | 99        | 16          | 14 1/2     | 14 1/2      | — 1/4      |
| Meredith            | 31        | 9 1/2    | 214       | 16 1/2      | 15 1/2     | 16 1/2      | — 1/4      |
| Motorola            | 31 1/2    | 17 1/2   | 87 1/2    | 20 1/2      | 19 1/2     | 20 1/2      | — 1/4      |
| Nat. Amer. Philips  | 50 1/2    | 31       | 600       | 48 1/2      | 46 1/2     | 47 1/2      | — 1/4      |
| Pickwick Internat.  | 74 1/2    | 18       | 241       | 23 1/2      | 21 1/2     | 21 1/2      | — 1/4      |
| RCA                 | 34 1/2    | 12       | 1062      | 23 1/2      | 22 1/2     | 22 1/2      | — 1/4      |
| Servmark            | 31 1/2    | 12       | 231       | 22 1/2      | 22 1/2     | 22 1/2      | — 1/4      |
| Sunbeam             | 8         | 3 1/2    | 149       | 12 1/2      | 12 1/2     | 12 1/2      | — 1/4      |
| Texas               | 25 1/2    | 9 1/2    | 1034 1/2  | 23 1/2      | 23 1/2     | 23 1/2      | — 1/4      |
| Tenne Corp.         | 20 1/2    | 3 1/2    | 556       | 9 1/2       | 8 1/2      | 8 1/2       | — 1/4      |
| Transamerica        | 34 1/2    | 11 1/2   | 225 1/2   | 12 1/2      | 12 1/2     | 12 1/2      | — 1/4      |
| Transcontinental    | 24 1/2    | 4 1/2    | 314       | 7 1/2       | 6 1/2      | 6 1/2       | — 1/4      |
| Triangle            | 17 1/2    | 10 1/2   | 41        | 18 1/2      | 14 1/2     | 14 1/2      | — 1/4      |
| Week's Week's       | 6         | 5 1/2    | 9 1/2     | 5 1/2       | 5 1/2      | 5 1/2       | — 1/4      |
| Yendo               | 17 1/2    | 10       | 36        | 12 1/2      | 12 1/2     | 12 1/2      | — 1/4      |
| Viacom              | 25 1/2    | 5        | 448       | 10 1/2      | 9 1/2      | 9 1/2       | — 1/4      |
| Woolstar            | 17        | 7 1/2    | 14        | 8 1/2       | 8 1/2      | 8 1/2       | — 1/4      |
| Zenith              | 37 1/2    | 22 1/2   | 314       | 32          | 30 1/2     | 30 1/2      | — 1/4      |

| OVER THE COUNTER*                                                                                                                                                                                                                                                                         | As of Closing, Thursday, October 28, 1970 | Week's High | Week's Low | Week's Val. | Week's High | Week's Low | Week's Val. |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------|-------------|------------|-------------|-------------|------------|-------------|
| ASICO Ind.                                                                                                                                                                                                                                                                                | 8 1/2                                     | 6 1/2       | 8 1/2      | 4 1/2       | 3 1/2       | 3 1/2      | 3 1/2       |
| Allphase Inc.                                                                                                                                                                                                                                                                             | 3 1/2                                     | 3 1/2       | 3 1/2      | 3 1/2       | 3 1/2       | 3 1/2      | 3 1/2       |
| Amer. Prod. Bureau                                                                                                                                                                                                                                                                        | 5 1/2                                     | 7           | 7          | 7           | 7           | 7          | 7           |
| Billy Mfg. Corp.                                                                                                                                                                                                                                                                          | 13                                        | 12 1/2      | 12 1/2     | 12 1/2      | 12 1/2      | 12 1/2     | 12 1/2      |
| Date Packaging                                                                                                                                                                                                                                                                            | 7 1/2                                     | 6 1/2       | 6 1/2      | 6 1/2       | 6 1/2       | 6 1/2      | 6 1/2       |
| Fender Inc.                                                                                                                                                                                                                                                                               | 10 1/2                                    | 9 1/2       | 9 1/2      | 9 1/2       | 9 1/2       | 9 1/2      | 9 1/2       |
| Gates Leavitt                                                                                                                                                                                                                                                                             | 5 1/2                                     | 4 1/2       | 4 1/2      | 4 1/2       | 4 1/2       | 4 1/2      | 4 1/2       |
| GRT Corp.                                                                                                                                                                                                                                                                                 | 6 1/2                                     | 5 1/2       | 5 1/2      | 5 1/2       | 5 1/2       | 5 1/2      | 5 1/2       |
| Harvard, San                                                                                                                                                                                                                                                                              | 10 1/2                                    | 9 1/2       | 9 1/2      | 9 1/2       | 9 1/2       | 9 1/2      | 9 1/2       |
| Kinshar Entertain.                                                                                                                                                                                                                                                                        | 4                                         | 3 1/2       | 3 1/2      | 3 1/2       | 3 1/2       | 3 1/2      | 3 1/2       |
| Lincoln                                                                                                                                                                                                                                                                                   | 11 1/2                                    | 10 1/2      | 10 1/2     | 10 1/2      | 10 1/2      | 10 1/2     | 10 1/2      |
| Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked price of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. |                                           |             |            |             |             |            |             |
| Lin Broadcastng                                                                                                                                                                                                                                                                           | 8                                         | 6 1/2       | 6 1/2      | 6 1/2       | 6 1/2       | 6 1/2      | 6 1/2       |
| National Taps Dist.                                                                                                                                                                                                                                                                       | 19 1/2                                    | 18          | 18         | 18          | 18          | 18         | 18          |
| Perception Ventures                                                                                                                                                                                                                                                                       | 6                                         | 5 1/2       | 5 1/2      | 5 1/2       | 5 1/2       | 5 1/2      | 5 1/2       |
| Garcon Corp.                                                                                                                                                                                                                                                                              | 4 1/2                                     | 4           | 4          | 4           | 4           | 4          | 4           |
| Reconnet                                                                                                                                                                                                                                                                                  | 4 1/2                                     | 4           | 4          | 4           | 4           | 4          | 4           |
| Schermers Bros.                                                                                                                                                                                                                                                                           | 4 1/2                                     | 4           | 4          | 4           | 4           | 4          | 4           |
| United Record & Tape                                                                                                                                                                                                                                                                      | 4 1/2                                     | 4           | 4          | 4           | 4           | 4          | 4           |

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## Col 'Yuletide' Promo

Continued from page 3

campaign. Major window displays of full albums, Christmas albums, and best-sellers and advertising layouts of all sizes are available to record and department stores. In addition, a complete audio-visual presentation of the Columbia Christmas advertising / merchandising campaign in its entirety has already been sent to the field and shown at all regional meetings. In some areas, a sample Columbia Christmas bus transported the dealers to the meetings.

## Dickson, TV Firm Arm

Continued from page 4

Dickson's plans call for the formation of a regional sales and promotion force as well as the formation of a distribution network of independent distributors around the country.

Manette will be based at Dickson Production's New York offices 145 East 56th St.

## For the Finest in DIAMONDS The Best in WATCHES it's AARON STERN

UNUSUAL DESIGNS AND SETTINGS BY LEADING DESIGNERS

IMPORTERS & WHOLESALERS OF DIAMONDS & WATCHES

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(212) 582-5355

PRESENT THIS AD FOR A SPECIAL PRICE.

## Partridge LP Sales Hit Over 200,000

NEW YORK—A typographical error in last week's Billboard reported the sales of Bell Records' "I Think I Love You" by the Partridge Family at 13,000 copies instead of at 130,000 copies. The album, according to Irving Biemel, Bell's vice president and general manager, is now over the 200,000-copy mark. The album hit No. 19 with a star on Billboard's Top LP's chart this week.

MOVIE MOGUL Jack L. Warner (second from left) and Leo Hoberg, London Records special projects director (second from right), and two of their colleagues.

## At Videodisk Unveiling

The new videodisk system, developed jointly by British Decca and AEG Telefunken of West Germany, which made its official debut at the Pierre Hotel, Oct. 19, was attended by capacity crowds, demonstrated the feasibility and overall economics of a disk system of home entertainment video over other tape and film systems also in various stages of development.

The system, which is expected to be on the European market in black and white within two years, with color players available shortly thereafter, utilizes a plastic foil disk and is constructed along a similar concept as the photograph player.

The New York screening was hosted by London Records.



JOAN SUTHERLAND, London Records artist, is flanked by Dick Hickopp (left) of AEG Telefunken, and Herr Redlich, Teldec, co-inventors of the system.



A TELEFUNKEN engineer was flown into New York especially for the presentation. He demonstrates the unit.

## Some of the most respected people in jazz, rock, R&B and Latin music have formed a dream group.



Unlike most fusion groups (composed of rock musicians who have decided to incorporate some jazz or blues into their music), Dreams is the real thing.

The Brecker brothers are true jazz musicians. **Randy Brecker**, trumpet, (best-known as an original member of Blood, Sweat & Tears) played with Horace Silver and Art Blakey and won honors in last year's *Downbeat* and *Jazz & Pop* Critic's Polls. **Mike Brecker**, sax, is "one of the best young tenor saxophonists anywhere, jazz or rock or otherwise" according to Don Heckman in the *Village Voice*.

**Barry Rogers**, trombone, is well known in Latin music circles. Barry pioneered the use of the trombone in Latin arrangements.

**Bill Cobham Jr.**, drums, has played with various R&B and jazz groups. Including James Brown, Sam and Dave, numerous Motown groups, Miles Davis and Horace Silver.

**Doug Lubahn**, bass, was the leader of Clear Light and has shown up on a number of albums by The Doors.

**Jeff Kent**, organist/guitarist, is a rock/folk/blues songwriter. He and Doug compose the material for Dreams. And lead singer **Eddie Vernon** was formerly with New York's Children of God.

If Dreams' music gets ordinary people as excited as it has gotten fellow musicians, and jazz/rock critics, it should become a very important group in months to come.



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# Tape Cartridge Heating Up

## 8-Track: Riding High Is Sparked by Quad 8

LOS ANGELES—Stereo 8 is riding herd over cassettes in the auto market.

While cassette players for autos continue to draw closer (see related story), much of the talk in auto circles revolves around stereo 8.

RCA and Motorola combined to blunt the cassette sling recently by offering auto manufacturers a new generation of 8-track equipment: 4-channel stereo 8. (Quad 8).

Enhancing 8-track's hold on the auto market are new ultra compact, space saving auto mini models from Cartape, Belair, Lear Jet, Tenna, Craig, Automotive Radio, among many others.

Along with mini models and quad 8, Boman Astronics has announced what appears to be the first 8-track unit specifically for automotive use that will record as well as reproduce the cartridges. Though the BM-2900 is equipped with two mic inputs, it's not recording in the car, presumably because the built-in FM tuner as the program source.

Most 8-track units are being introduced with built-in FM stereo, like Craig's 3119, Lear Jet's A-130, Tenna's CT-83MPX and Belair's entire line.

**Other Models**  
Also, Craig's 3123 is an example of an 8-track car player which includes a lock-in theft proof mounting. Hitachi, Lear Jet and Muntz are marketing models with a mounting that allows the driver to remove a player from the dash when not in use.

Although Detroit is flirting with cassettes, the target is convenient. And the auto manufacturers admit 8-track is convenient.

"The 8-track system has the proven reliability and ease of operation that is essential in the extremely demanding automotive environment," explains Oscar Kusisto, vice president and general manager of Motorola's automotive products division.

One point in 8-track's favor, it seems, is the problem retailers are facing in the cassette after-market. According to reports, which include a solid in the after-market have experienced a very high failure rate. "The (installation) problem is causing customers to switch back to 8-track," says one retailer. "People want quality and no equipment failure. Right now, cassette falls short in both categories."

Another retailer said, "Cassettes are behind 8-track because of problems in machine construction. There's just more mechanical problems with them (cassettes)."

After all is said, though, it may be quad 8 that gives pep to the 8-track.

According to Kusisto, "Detroit already has acknowledged and accepted quad 8 for use as factory installed equipment." In short, quad 8 is second generation stereo 8, while cassette is just now beginning to achieve

acceptance by several—not all—decision makers in Detroit.

Aiding the stereo 8 cause is the fact that prices of 8-track equipment is dropping, while cassette units with the reverse capability is more expensive.

Today, many retailers are using stereo 8 auto units as leaders, offering players as little as \$25.95 and step-up models at \$29.95. When faced with equal pricing, said a retailer, consumers favor stereo 8, "because of fewer quality and fidelity problems."

But just when automotive manufacturers were looking more eagerly at cassette units, old pops quad 8 and its "surround sound."

Fully compatible with existing 8-track cartridges, quad 8 will be offered as a factory or dealer installed option in 1972 or 1973 models, said Kusisto. "Home players and hang-on automotive units will be available late this year," he said.

RCA plans to have two 4-channel, 8-track units in its home product line late this year, including a promotional model with two external speakers and two internal speakers at \$29.95, and a step-up version with four external speakers at under \$250.

There is a quadrasonic (8-track) boom beginning, and stereo 8 manufacturers are convinced it will break in the automotive market.

## MGM Renews Deal With Ampex—Signs Foreign, Canada Pacts

LOS ANGELES—MGM has renewed its tape duplicating and marketing contract with Ampex in the U.S. and negotiated new arrangements in Europe, the Far East and Canada.

The contract with Ampex is retroactive from July 1, 1970 and concludes Dec. 31, 1971. It covers 18 months (with no option periods) and gives MGM about \$3 million.

Ampex will duplicate all configurations—8-track cassette, reel-to-reel and 4-track—but will emphasize the two more

## Strike Hurts Auto Units

LOS ANGELES—Manufacturers of auto tape players, particularly 8-track, have counted on brisk business from Detroit to keep its ledger in black ink.

But equipment sales, both at factory installed and after-market levels, have dipped.

In large measure, of course, the slump is directly traceable to the strike at General Motors. As the strike drags through its second month, it's becoming clear that the shutdown is having ripple effects on the tape industry.

Consequently, 8-track, king-of-the-road, and cassette, pretender to the throne, are both more economically and psychologically by the idleness at GM, the nation's largest manufacturer.

For cassettes, it means delay in putting the figurative over in a market it desperately needs to crack. For 8-track, it means a decided dip in sales.

Before the strike, which could easily continue through December (because of certain holiday benefits gained by union members), predicted 8-track figures amounted to this:

Retailer and factory installations of 8-track tape players will be about 500,000 units, according to Motorola. An additional 2.8 million units will be sold in the aftermarket. This compares with about 25,000 to 450,000 in the OEM last year.

(Continued on page 16)

popular concepts: stereo 8 and cassette. It will cherry-pick product in 4-track and only duplicate reel-to-reel when it lends itself to commercial marketing.

"We gave up our tape independence for a better tape guarantee," said Mike Curb, president of MGM. Although MGM's tape relationship with Ampex is not new, Curb said the "contract has been completely restructured and rewritten."

MGM's contract with Ampex

## Cassette: Seen Ready To Offer a Challenge

LOS ANGELES—The Cassette seems ready to challenge 8-track's domination on the latter's own grounds—the automotive market.

Many manufacturers who have specialized in car players are beginning to produce cassette units or compatible cartridge/cassette players. (Aiva's TP-1028 and Cartape's CT-9800 offer a cassette adapter for 8-track players. Both include an automatic reverse cassette operation and a provide continuous listening in either 8-track or the cassette mode of operation.)

One development in cassette equipment that may help to increase its use in autos is the Star system. A slot-loading cassette player easily can be operated with one hand while driving a car with the other.

Another is stereo automatic reverse cassette players (Bell & Howell's 3700, Toshiba's TC-412, Cartape's CT-9000, Tenna's TC1300-C, among others) specifically designed for installation in an automobile.

**Cassette Accepted**  
Considering the ever-growing number of automatic reverse players, and a new breed of combination auto FM stereo radio and cassette player in one package, it is easy to see why Detroit (Chrysler) finally has accepted cassette as a factory installed option item. There also is a proliferation of add-on units for

either dashboard or floor mounting.

The practical use of compact combination units (reorder with radio undesirable, since dashboard space is so valuable, and two specialized functions in a single unit is growing at a rapid pace for auto use).

(Many car cassette players include a monaural record function providing an extra function not found on many 8-track equipment models.)

Also enhancing cassettes' image in autos are "plug in" players, thus allowing a motorist to pull the unit out of the dash and use the players in order to get double-duty from his prerecorded cassette music collection.

**4-Fold Advantage**

The advantage of auto cassettes over 8-track is fourfold: compactness, rewind and fast forward, recording capability and automatic reverse. "The green light from Detroit," said one source, "doesn't mean the demise of 8-track, nor does it mean an 8-track sales dip. It just puts cassettes in the driver's seat."

Detroit is preparing to offer consumers a two-configuration front, but cassette manufacturers have to convince retailers (in the after-market) that their equipment can be sold.

Most retailers believe that cassettes are more for the home, while stereo 8 is definitely for the auto. The price trend in 8-track auto equipment, too, is going down, closer to cassette models.

When faced with equal pricing," said one retailer, "consumers favor 8-track because of fewer quality and fidelity problems."

Others contend that the record feature in cassette auto equipment is a negative feature. "Who wants to record music in the car?" The fidelity is had enough in cassette equipment under ideal recording circumstances, but what happens during less than ideal conditions, like in a car," said the retailer.

A spokesman for Chrysler said:

"When a boy is 8-track on the way out, or even phasing out. We merely see two markets."

**After-Market**

The after-market for cassette has been disappointing, although suppliers believe that will change now that Detroit has accepted the configuration at factory level. Some retailers are equipping with a cassette problem as regards to auto equipment: malfunctioning units.

When they say auto cassettes face this roadblock: tape spewing out or getting fouled up in the machine, or machines that are not grading the tape properly.

The problem has been brought to the attention of manufacturers but to no—or little—avail. "The problem is that the brands that are worse in some than in others," said a buyer for a major discount chain.

Some manufacturers are preparing to crash into the auto business in a big way, but they're still playing catch-up to 8-track.

## Ampex Researching Consumer Needs

CHICAGO—Ampex's consumer equipment division is intensifying its efforts to probe consumer needs as part of its stepped-up dealer support program. Additionally, the firm has introduced the first combination tape recorder head cleaner and demagnetizer that does not require a magnetic tape or electrical hook-up.

Ampex district managers are going into the homes of consumers who have recently purchased a tape recorder. The mission, according to Lawrence Pugh, division marketing manager,

is an "in-home follow-up designed to be helpful to both the consumer and the company."

The company seeks to learn the consumer's impressions and ideas on its product, service and equipment use patterns. Ampex's man answers any questions, gives the user a prerecorded entertainment tape and offers to demonstrate the equipment.

A questionnaire is sent directly to division headquarters here. The survey is being conducted among a cross section of tape recorder users, but plans call for

(Continued on page 16)

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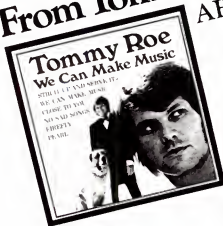
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ABC/DUNHILL RECORDS



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# Infonics, Bible Voice Agreement In Distribution Rights Contract

VAN NUYS, Calif.—Infonics Duplicators and Bible Voice, Inc., have entered into an agreement giving Bible Voice exclusive distribution rights to the entire Infonics tape duplicator line on the international religious market.

In signing the agreement for Bible Voice, president George Otis said expansion of the ministry will in future depend heavily on the miracle of magnetic tape.

He added, "The worldwide renaissance of religious interest and instruction is immeasurably aided by the cassette. Great sermons can now be recorded, duplicated and communicated to hundreds and thousands of people.

"Missionaries can spread the word, even in remote areas, through the use of inexpensive battery powered cassette players."

In a special offer to its far-flung customers, Bible Voice is offering a discount price of \$350 off net wholesale prices of the entire Infonics cassette duplicator line, and \$250 off the net wholesale price on each reel-to-reel duplicator or slave.

In its expanding activities in the magnetic tape field, Bible Voice is also offering the entire New Testament of the Bible on cassette, 8-track cartridges and reel-to-reel tapes. The complete book on 80-minute cassettes is available at \$124.95 list price. The cassettes can also

be bought individually at \$8.95 each.

Other religious tapes available in various configurations include the complete books of Psalms and Proverbs, Bible Studies with Drs. Billy Graham and Gene

Scott, Selected Readings from the New Testament, narrated by Cliff Barrows, and a catalog of sacred music that includes artists like Pat Boone, Paul Mickelson, and the London Orchestra.

## Dolphin Negotiating for Release of Films in CTV

NEW YORK—Dolphin Productions is negotiating with major companies in the cartridge TV race for the release of a number of its films in the CTV format.

The two initial titles the company hopes to release are "The Bermuda Race"—a half-hour sports/action portrait of the Newport to Bermuda blue chip classic; and "Out Island Regatta"—a half-hour record of an annual regatta open to the inter-island schooners and fishing craft of the out islands of the Bahamas. Both films were produced and directed by Allan Stanley, president of Dolphin.

Dolphin, a division of Com-

puter Image Corp., is a leading producer of television commercials, and industrial and educational films. The company also produces computer generated animation on films.

Stanley plans to combine computer generated animation with live action in the production of additional films for the home cartridge TV market.

## CGH Records Formed in N.Y.

NEW YORK—CGH Recording, Ltd., has been formed in New York City. Officers of the new record company include Vernon Huff, president; Willie Gaskins, vice-president; and Thomas Coleman, secretary-treasurer. The company has released its first recording by the Morning Star Gospel Singers to radio stations in key cities. All 1252 hours of new recordings for CTV are being received at CGH Recording, Ltd., P.O. Box 1173, Radio City Station, New York, N.Y. 10019.

## Tele-Cassette Series

LOS ANGELES—Tele-Cassette Enterprises is developing a 12-cassette series on creative alchemy for cartridge TV. The series is being done in conjunction with Gorgia Guback, a teacher.

# cartridge WB Audio/Video Sampler Project

By ELIOT TIEGEL

LOS ANGELES—Warner Bros. Records audio-visual department is preparing an audio-sampler film as its first project. The film will initially be made available to television stations and cable TV systems and then will be offered to cartridge TV duplicators.

Van Dyke Parks, the label's director of audio-visual services, has designated Tony Newman as the producer for the film, with Hal Halverstadt working on the concept.

All the footage to be shot will center around from seven to 14 acts on the Warners and Reprise labels. "We plan to use draw card names and music which isn't top 30 in nature. It will be music which may lend itself to film and show that sight and sound are natural correspondents."

The project, the first to come out of the new audio-visual department, will be used as a means of running through things new to the record company in terms of technical, artistic and creative areas.

Warner Bros. television sales department will probably handle the sale of the sampler to broadcasters. It is already serving

TV stations with films from the picture company's vault.

Parks indicated that his main concern will be in the development of programs for cartridge TV through Warner Bros. Records, not just transferring WB Pictures into the home video cartridge field.

The sampler film will be a "well planned project using technicians from the National Assn. of Broadcast Engineers and Technicians (NABET)," Parks said. He will use NABET technicians for two reasons: 1—NABET's fees are around half that charged by the International Alliance of Theatrical Stage Employees (IATSE), and 2—Parks digs the work of NABET people who are involved in film commercials for television.

The IATSE operates many of the behind the camera departments at the picture company. Parks says that IATSE's rigid membership requirements, its present rates and other attitudes, are holding back the development of original film projects on cartridge TV.

"I am not sure to the intimacy associated with record production, where you have a few people who get into the creative aspects of recording. There is too much feather-bedding involved in the film unions."

Parks said that IA fees for technicians turn him off and are not realistic. He feels the union has to evaluate its costs in terms of helping a new industry get going.

He also suggests that the two film unions schedule a meeting to resolve differences in wage criteria. "The unions must come to the record companies who aren't signatories to their contracts and entice us for we represent potential volume of business in the future."

Independent film companies, and the audio-visual departments of universities, represent two creative areas which, once they get going, will threaten the economic stability of the film craft unions, Parks contends.

IA's costs to gear up a crew for a film are just too expensive, Parks contends. NABET will allow small creative and a maneuverable production staff, which "is the whole ticket."

Parks feels he can make a half-hour film for \$25,000 to \$50,000 that could be a "slick, state of the art commercial for the sale of a record."

If it takes Parks to transfer film onto video tape, he can get a half-hour master for \$5,000 from Technicolor's new Vidronics company. The \$5,000 cost means with Parks approval because working with video tape saves lots of processing steps and costs. Vidronics can add optical effects to a video tape for \$15,000.

Parks wants to work with people who "have track records in the 18-second commercials, which sell people and get their attention when no one wants to pay attention." In this light,

(Continued on page 18)

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## Premiums Show Long on Exhibits But Falls Short of Buyers

CHICAGO — A shortage of buyers and the burglary of the Ampex and Car Tapes Inc. exhibits failed to discourage the record-tape software and hard-

ware firms at the National Premiums Show (NPS) here. In fact, some feel that the thieves' action only points up the glamour of music and electronics

as premium goods—especially when quantity purchases of name artists on 8-track cartridges were priced as low as \$1.70 per package.

RCA Special Products spokesmen indicated that they are going after the premium business. RCA demonstrated quad-8 in a Motorola-equipped automobile and found buyers enthusiastic about their Mark 8 home player that retails for \$199 because it represents one of the newest items in incentive goods. MCA Special Markets is also moving aggressively with its rec-

ord bonus jamboree LP's pegged for premium buyers as low as 69 cents in quantities of 50,000-100,000 (a 12 album "double star" series features such artists as Steve Lawrence & Eydie Gorme, Freddy Martin & Sammy Kaye, Roger Williams & Carmen Cavallaro, the Who & Strawberry Alarm Clock, Webb Pierce & Loretta Lynn and other pairings).

MCA was pricing 8-track cartridges and cassettes in 50,000 and over quantities at \$1.85 (a packaged marketing plan delivers LP's at \$1.25 postpaid and tape at \$2.50 direct to the consumer from Pinckneyville, Ill.).

Ampex's premium representative John Lait said items such as the Micro 9 (a portable cassette) and the Micro 42 (for the auto) were excellent "dealer load" premiums. He is setting up 55 premium representatives across the country. Ampex replaced its burglarized goods immediately, but Car Tapes pulled out of the show.

Most exhibitors complained about a shortage of buyers. Selectron International's Jerold Peterson said: "The show is too late in the year and the big stamp company buyers are just not around."

Others mentioned that the earlier New York premiums show in May siphoned off business. The show here in the International Amphitheatre comes too late, they say. This, and the general slow economy kept red-tagged buyers away and some notable exhibitors such as General Electric and Magnavox. A Magnavox representative, in fact, wearing a buyer's tag, was button-holed repeatedly by exhibitors. A Capitol spokesman said his firm didn't exhibit due to an oversight in corporate planning. "It's accidental — we should have been here exhibiting."

An RCA spokesman said his firm's entire software catalog is virtually available to premium companies, with notable exceptions such as Elvis Presley. "The royalty arrangements on Presley would be prohibitive. Maybe an artist such as Jose Feliciano could be available in quantities of 100,000 or more."

He said 8-track cartridges were selling five to one over cassettes. In quantities of 50,000 and over, RCA cartridges were priced as \$1.70 (special variety packages include artists such as Henry Mancini, Ed Ames, Peter Nero, Orchestra 70, Lana Cantrell, Strawberry Street Singers, Al Hirt, Vic Damone, Hugo Montenegro, Floyd Cramer, Marilyn Maye and Arthur Fiedler—the roster on a typical "The Stars Are Swinging" 8-track tape).

Lear Jet also showed but did not demonstrate a 4-channel tape player. Michael Seiler said the firm's compact 8-track player (such as the A 50 at \$59.95 retail) were well accepted. "I'm impressed by the quality of the buyers we saw—the people who came were really important premium buyers," was his typical comment.

### WB Audiovideo

• Continued from page 16

Parks, who has written music from commercials, favors NABET.

He feels that Warner Bros. Records has the capability to create and distribute home video cartridges. And he has even suggested to a top corporate official that the record company buy part of the film lot. That idea didn't sit too well.

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And for those who can't bear to leave all that beautiful sound in their car, Panasonic has the CX-585 car/home stereo. With a happy turn of the key, it slides out of its Lock-Tight car bracket and into its optional home-away-from-car. A lovely

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CX-585



CX-351

CX-511

CX-585

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# Adell Int'l Plans Widening Vistas To All Fields of Tape & Music

LODI, Mich.—When Robert Adell talks about turning his 183-foot plant water tower here into the "wildest echo chamber in the world" he's revealing only one of many expansion plans for the year-old tape cartridge firm. Adell International intends to be in every phase of the music-tape business from raw tape manufacturing to artist management to recording studios—or as Adell puts it: "the whole ball of wax."

The 22-year-old firm has been involved in manufacturing automobile components and windshield washer chemicals. But when General Motors approached the Adell to produce budget tape cartridges, Robert and his younger brothers, Frank and Marvin, built a \$1.7 million music complex.

The music facility, encompassing everything necessary for producing cartridges, a modern recording studio and mixing

console, and even disk pressing machines is situated in a sprawling factory the size of five football fields.

## See Operation

Detroit automobile factory executives are still dropping by to see the operation. Adell, 45, begins a typical tour by explaining that GM, Chrysler and Ford and other car makers were concerned about the tape cartridge business because it represented the first accessory item the auto

manufacturers had no control over.

"Here was a case of the tail wagging the dog," he said. "They could control the players but the software was another matter so they asked me to start producing quality budget tapes. This is when I put in the \$1,700,000 facility. I even had GM sound engineers design the recording studio."

The confidence of the auto makers is explained by sales manager Ivy Cooper, who says of his boss: "He's done business with General Motors for 22 years on the basis of a handshake — no contracts, nothing written, just his word."

Adell admits that it's a little

frustrating to be in a business so different from making disks, plastic forms and chemicals. "I'm learning everyday," he says, admitting that initially too much emphasis was placed on producing country music. "I'll make mistakes but I want to minimize them—whatever I turn out I want it to be a hit success."

Adell is surrounding himself with experienced music people such as executive vice-president Bert Looch with 17-years' experience in the music business. Other key men include producer Joe Peitto and recording engineer Arnie Rosenburg.

Petto is bringing along a whole roster of artists: Lonette McKee, Six O'Clock News, Declaration of Independence, Wa-zoo, Windy Stevens, Jack Campbell, Marty Martell, Joe Mann, Polly Barker, Jimmy Skinner, Billy Rose—primarily rock and country artists but the list will eventually include every kind of artist.

One of the strongest of the artists, Miss McKee, had a soul single that sold 300,000 copies on another label although it received little airplay outside Detroit. Mann's "Blue Skirt Waltz," indicating further Adell product diversity, is happening in Milwaukee, Looch claimed.

Adell doesn't think that the environment here is too artificial for artists but rather that it offers a kind of creative freedom they have never experienced. "We had a group in the recording studio recently when I noticed that a nut had slipped off a cymbal stand. I went into the die shop and came back in a few minutes with a new nut and the kids were just amazed."

He said that mechanically no one will beat Adell. The only part Adell doesn't turn out for cartridges is a pinch roller rubber wheel. Brother Frank is a chemical engineer now into advance designs for plastics molding and Marvin supervised the move of the whole plant from downtown Detroit to this suburban 35-miles away in only 32-hours.

Another 90,000 square feet of space has been allocated for further expansion. These plans include the manufacturing of raw tape, blank cassettes, and more disks.

Although Adell started in tape, he is high on the future of disks. "If I didn't believe in disks I wouldn't have gone to the extra expense of piping, welding and boiler capacity for additional presses," he said.

"And let me add that the audio-video tape will be not on tape but on disks. I think that tape has an awful lot of drawbacks." He talks excitedly about computer printed circuit boards and how computers store data on disk-like drums with the indication that he believes cartridge TV will somehow involve a disk based computer type system about which he isn't revealing further information.

Further expansion of the budget cartridge line beyond 105 present titles depends on the current shakeout in the business and the dumping of regular-price product. Meanwhile, an entire vertical operation is being built here and Adell's people know he is quite serious about using the partially hollow water tower to create echo effects. Frank, 42, and Marvin, 34, have been watching their brother longer than anyone and both agree it is "just amazing."

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## Tape Happenings

Quatron Corp. is shipping its 8-track tape changers to Telex for installation in Telex consoles, along with a record changer, AM-FM tuner and four speakers. The Quatron changer holds 12 8-track cartridges. Double cassette Co., Wheaton, Ill., is producing a circular file called Doox Cassette Carousel which holds 25 cassettes. The carousels are manufactured in three styles: brown, grey

and ebony black, the latter available under the Ampex brand. Craig is introducing an 8-track player, Model 3123, featuring an FM stereo radio with pre-set tuning and floor-mounting installation. It retails at \$179.95. Lear Jet is offering an inflatable vinyl plane model as a consumer premium to generate interest in its product line. Wellington Eight Industries, Trenton, N.J., has opened its 30th store. The latest outlet is in East Brunswick, N.J.

## BEST SELLING Tape Cartridges

### 8-TRACK

(Licenses listed for labels which do not distribute own tapes)

| This Week | Last Week                                                               | TITLE, Artist, Label & Number        | Weeks on Chart |
|-----------|-------------------------------------------------------------------------|--------------------------------------|----------------|
| 1         | 3                                                                       | LEO ZEPPELIN III<br>Atlantic JT 7201 | 3              |
| 2         | ABRAXAS<br>Sartana, Columbia CA 30130                                   | 4                                    |                |
| 3         | COSMO'S FACTORY<br>Credence Clearwater Revival, Fantasy 88-002 (Ampex)  | 15                                   |                |
| 4         | SWEET BABY JAMES<br>James Taylor, Warner Bros. SWN 1843                 | 10                                   |                |
| 5         | JACKSON 5 THIRD ALBUM<br>Motown JA 73718                                | 6                                    |                |
| 6         | GET YER YA-YA'S OUT<br>Rolling Stone, London LSK 72176                  | 13                                   |                |
| 7         | WOODSTOCK<br>Soundtrack, Carlton 3-500 & Ampex TRS 185                  | 21                                   |                |
| 8         | CHICAGO<br>Columbia 18 80 0858                                          | 37                                   |                |
| 9         | MAD DOGS & ENGLISHMEN<br>Joe Cocker, AAM CS 6002                        | 10                                   |                |
| 10        | AFTER THE GOLD RUSH<br>Neil Young, Reprise BRN 6383                     | 3                                    |                |
| 11        | CLOSE TO YOU<br>Carpenters, AAM BI 4271                                 | 4                                    |                |
| 12        | A QUESTION OF BALANCE<br>Moody Blues, Threshold 24003 (Ampex)           | 7                                    |                |
| 13        | TOMMY<br>Who, Decca 62300                                               | 15                                   |                |
| 14        | CLOSER TO HOME<br>Grand Funk Railroad, Capitol SBT 471                  | 18                                   |                |
| 15        | GOLD<br>Neil Diamond, Uni 673064                                        | 5                                    |                |
| 16        | DEAR VU<br>Crosby, Stills, Nash & Young, Atlantic TP 7200 & Ampex 87200 | 32                                   |                |
| 17        | TEMPTATIONS' GREATEST HITS, VOL. II<br>Gone GQ 1054                     | 1                                    |                |
| 18        | BLOOD, SWEAT & TEARS 3<br>Columbia CA 30090                             | 16                                   |                |
| 19        | SUBURGATORY<br>Library 9001                                             | 1                                    |                |
| 20        | JOHN BARLEYCORN MUST DIE<br>Traffic, United U 8216                      | 13                                   |                |

### CASSETTE

(Licenses listed for labels which do not distribute own tapes)

| This Week | Last Week | TITLE, Artist, Label & Number                                          | Weeks on Chart |
|-----------|-----------|------------------------------------------------------------------------|----------------|
| 1         | 2         | ABRAXAS<br>Sartana, Columbia CT 30130                                  | 4              |
| 2         | 3         | LEO ZEPPELIN III<br>Atlantic JT 7201                                   | 3              |
| 3         | 4         | SWEET BABY JAMES<br>James Taylor, Warner Bros. SWN 1843                | 10             |
| 4         | 1         | COSMO'S FACTORY<br>Credence Clearwater Revival, Fantasy 88-002 (Ampex) | 14             |
| 5         | 13        | GET YER YA-YA'S OUT<br>Rolling Stone, London LSK 72176                 | 13             |
| 6         | 6         | JACKSON 5 THIRD ALBUM<br>Motown JA 73718                               | 6              |
| 7         | 11        | CLOSE TO YOU<br>Carpenters, AAM BI 4271                                | 4              |
| 8         | 10        | CHICAGO<br>Columbia 1810 0858                                          | 33             |
| 9         | 5         | WOODSTOCK<br>Soundtrack, Carlton 3-500 & Ampex 155 HN                  | 21             |
| 10        | 7         | AFTER THE GOLD RUSH<br>Neil Young, Reprise BRN 6383 (Ampex)            | 3              |
| 11        | 12        | A QUESTION OF BALANCE<br>Moody Blues, Threshold 24003 (Ampex)          | 6              |
| 12        | 15        | TOMMY<br>Who, Decca 62300                                              | 13             |
| 13        | 9         | CLOSER TO HOME<br>Grand Funk Railroad, Capitol SBT 471                 | 18             |
| 14        | 8         | MAD DOGS & ENGLISHMEN<br>Joe Cocker, AAM CS 6002                       | 9              |
| 15        | —         | NEIL DIAMOND GOLD<br>Uni 72-004                                        | 1              |

Billboard SPECIAL SURVEY For Week Ending 11/7/76

## RCA to Spend \$50 million on SelectaVision

LOS ANGELES—RCA will spend \$50 million to produce programming for its cartridge TV concept—SelectaVision. Tom McDermott, vice president of SelectaVision, said that while RCA will produce its own software, it will not get into a bidding war among other manufacturers to buy films.

SelectaVision will be marketed in 1972 at the mass consumer level at about \$400. Programming for the playback-only system will encompass sports, music (opera, pop), kiddie, how to and cultural. Motion pictures will be part of the programming schedule, but not until late 1975.

While other manufacturers (CBS, EVR, Avco, Ampex, among others) have turned to motion pictures as a programming source, RCA believes the film will not pay (or rent) a film that can be seen on free television.

McDermott said SelectaVision will be limited production, but will finance independent production companies to exclusively film product for RCA. Programs will be rented for \$3 to \$5, depending on repertoire and length.

He plans to get involved in industrial and educational films, but with RCA using its own production capabilities. McDermott has no immediate plans to work with motion picture studios. "They think this new business (cartridge TV) will create another windfall for them, just like television did a few years ago," said McDermott. "But they're wrong."

(Motion picture studios unloaded film backlogs to an infant television industry years ago to take advantage of a financial windfall.)

He feels cartridge TV programming will enjoy its greatest success in producing programming not offered on television, such as children's educational-type programs.

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## DEREK AND THE DOMINOS HUMBLES PLE

Fillmore East, New York

Everybody knows what Eric, now Derek, Clapton can do with a guitar, as well as his history of broken groups, and he decided to place himself where his enormous talents can be challenged and stretched. Atco's Derek and the Dominos is not that situation, though the group does seem to relax and expose more of Clapton's voice and confidence as a stage performer.

Matched with perfectly subordinate sidemen in Carl Radle on bass, Jim Gordon on drums and Bobby Whitlock on organ & supporting vocals, the Dominos still echo Clapton's similar appreciation of Delaney & Bonnie. Ultimately "Blues Power" and "Getting Better All The Time" do nothing more than lead Clapton near to the message he's capable of communicating. Though he reluctantly admits his desire, he still beats the clock of regulation rock by slipping and sliding more dazzling, more combing, more driving, more thurs and beats of his standard blues. And although he knows his blues, his electric guitar work, with more poise, picture-book sexuality and sheer execution than any other guitar work, is still his own music.

Mr. P is another live-wire English hard rock outfit who overwhelm some too typical and predictable tunes with atypical, powerful energy and execution. Their arrangements of "Live With Me" and "I'm not a Number" are obviously pleasing and Humble Pie leaves nothing to the slick rock imagination, as they drive the pop structures with Humble Pie filling, which consists primarily of razzle-dazzle lead and guitar, collaborations by Steve Marriott, formerly of Small Faces and Peter Frampton from the last four of the are from different groups of renown and now record for Atlantic. The offer of a top quality brand of music bark-n-bite British rock, Columbia's Ballin' Jack rounded out the bill. **ED OCHS**

## NEIL DIAMOND Carnegie Hall, New York

Bursting onto the Carnegie Hall stage Oct. 24, Neil Diamond unleashed a powerful barrage of energy and talent. Backed by four first-rate musicians, the Uni Records artist concentrated heavily on his own compositions. His hard-driving performance of "Sweet Caroline," "Holly Holy" and "Soldier Boy" were only surpassed by his renditions of "Honky Tonk Man," "The Ladies First" and "The Rose." Also well received were smooth treatments of Joni Mitchell's "Both Sides Now" and Bob Russell's "He Ain't Heavy... He's My Brother," his latest single. Diamond's new album, "Brother Love's Travelling Salvation Show," which had the added touch of the Howard Roberts Chorale, proved to be the block-buster of the evening.

Opening the first half of the show were Capitol Records Hedge and Donne, who displayed good stage presence and vocal power but were hampered by a lack of strong material. **JOE TARAN**

## ARETHA FRANKLIN Philharmonic Hall, New York

Aretha Franklin (Atlantic) appeared supported by a big band, and she used the live instrumentation and the audience, with the paying customers contributing equally to the evening. On Oct. 23, there was a more than conventional response to the nuances of Miss Franklin's singing. She stretched a line, swooping and diving, right out and far along, the audience there at the end to underline it with a collective sigh, a communal "yeah" and even a

straightforward amen. It happened throughout the particularly on the guitar and blues, as she belted out the early "A Natural Woman."

It was her first New York appearance in two years and she was in a family debt. Sister Carolyn (RCA) was along to provide a challenge and exhibit a very relaxed, confident presence. Her early on "Chain Reaction." Even a broken zipper, pulled to the floor in a mid-show, Her other sister Irma (Brunswick) opened the show, demonstrating family talent. The troupe and dancers from the Otis family school. **JAN DOVE**

## BOBBIE GENTRY

Waldorf-Astoria, New York

Bobbie Gentry's bare-naveled country rock performance battled the Waldorf-Astoria's Fifth Floor Room's crystal chandeliers and Louis XIV decor on Oct. 26 in fight that almost resulted in a draw. Both made positive statements, with the edge going to Miss Gentry. The show was a well-deserved gift to new group, Goose Creek Symphony, an eight-man unit who played a variety of styles and changed what might have been a lull in the evening into an interesting and exciting show.

Besides the contrasting styles which are difficult to accept with one act, the show was a bit of the room do not help. They are not balanced, and unless the room is lit, and was lit, both sides down the drain in a paid-off. Miss Gentry didn't have it in both respects during the first half of the show, and was losing her footing entirely, until she suddenly caught on somewhere in the second half of the act and went on to a flying end that took her over the hurdles, breathless and victorious.

It's the kind of show that she performed in Las Vegas, complete with a variety of styles, and riffs, partly unexplained blues, etc. At its simply not suited for the room, but not at present, any way.

The Goose Creek Symphony, who played a variety of styles, the most wanted of the small bands in the nation, not only supported the show, but also showed so much stuff of their own that they almost became the main event.

Miss Gentry's songs included "Chickasaw County Opening," "Son of a Preacher Man," "Fancy," a single issued last year, "Ode to Billie Joe," her hit single, and "Benjamin." **ROBERT SOBEL**

## ERROLL GARNER

Persian Room, New York

The Hotel Plaza, which kept jazz underground at the smaller Plaza 9 unit, recently moved its act to a Persian Room showcase, using Garner (Mercury) as the opening performer. Garner was presented in almost his concert format—jazz piano, backed by rhythm only, no

Wise, the concentration was on good, modern, familiar MOR ballads. "This Girl's in Love With You," "For Once in My Life" and so on. There is humor contained in the playing, the combination of a baroque guesst-whis-is opening segment before moving into a strong swing works, a trick opening to "Yesterday" was appealing and a closing number, concluding classical style against positively swinging deserved better placing in the act.

Garner's playing, Garner feeling good enough to give a one and a half hour show. It was perhaps a little long for the room, and this concentrated pianist.

## CHICO HAMILTON

Blitter End, New York

Chico Hamilton, Flying Dutchman Records artist, on drums; Arnie Lawrence, playing electric alto and electric soprano saxophone. **(Continued on page 25)**

COLUMBIA, S.C.—Approximately 400 schools from across the country and 200 firms will be represented at the 1979 National Entertainment Conference Convention to be held Feb. 14-17 at the Benjamin Franklin Hotel in Philadelphia.

The purpose of the conference is to provide a forum for educational, information exchange in the purchasing, promotion and presentation of programs on the college campus, give schools an opportunity to reduce the cost of their entertainment programs through cooperative purchasing; to provide a setting in which students may meet and talk to representatives of national entertainment firms with which they do business; to encourage a dialog, an increased communication among colleges in booking entertainment; to provide a showcase for talent which is to be collected and put to exchange new ideas and concepts in the performing and visual arts field; to provide an educational medium for students through which they can further their education of the music business.

Dave Phillips, NEC executive director, said, "I think we will have one of the finest talent showcases in our conference's history. The committee will have a rough decision as to who will be invited to participate in the showcase."

## DAILIES ON SILLS' PLAY

NEW YORK—"Paul Sills' Story Theater," an entertainment with music, adapted and directed by Paul Sills, was performed by the True Brethren, opened at the Ambassador Theater Oct. 26. Following are excerpts from the daily newspaper reviews.

**TIMES** (Clive Barnes): "I adored the show which brings back magic and innocence to Broadway, a rock musical by Betty Jean Lifton, will be featured in the Second Annual Celebration of the Arts for Children. The musical will be performed Nov. 21, 27, 28 and Dec. 5.

**NEWS** (John Chapman): "It is, I should say, campy." **POST** (Richard Watts): "... an evening of imaginative and unpretentious delight."

## Miami Youth Expo '71 Feature 80 Hours of Music

**MIAMI**—Eighty hours of entertainment is going to be the drawing card for Miami's first Youth Expo '71, according to Richard Chaiken, president of Expo.

"We expect to draw 250,000," Chaiken said, "with some 45 to 50 local music groups booked for appearances."

The retail show geared for youth is being held at the Miami Beach Convention Hall, Saturday (31) to Sunday (8). Featured on the three-acre area will be a wide spectrum of products and services geared to the youth market including a non-stop rock arena.

Name guest artists scheduled for appearances are the New York Rock Ensemble, Fats Domino and jazz organist Jackie Davis.

appear for the campus booking agents. I also expect about 75 per cent of the NEC members to attend the conference. The registration is really moving quickly."

The registration fee is \$45 per delegate and covers three luncheons, one banquet and mailing of all registration information. State registration will cost \$65 per delegate.

All firms attending the convention must purchase exhibit space.

## 'Story Theater' Is Playground for All

**NEW YORK**—Paul Sills' "Story Theater" is enchanting theater. In mime, background music and song, the "Story Theater" players under Sills' direction, are to be collected and put to exchange new ideas and concepts in the performing and visual arts field; to provide an educational medium for students through which they can further their education of the music business.

The production is an extension of the Second City improvisational style and more fitting as cabaret theater, but it works extremely well within the boundaries of the prosenium arch.

The players (Peter Boser, Hamid Hamilton Camp, Mary Frann, Valerie Harper, Richard Libertini, Paul Sand and Richard Schiff) are to be collected and put to exchange new ideas and concepts in the performing and visual arts field; to provide an educational medium for students through which they can further their education of the music business.

## Rock Musical for Children's Event

**NEW YORK**—"Moon Walk," a rock musical by Betty Jean Lifton, will be featured in the Second Annual Celebration of the Arts for Children. The musical will be performed Nov. 21, 27, 28 and Dec. 5.

Jay K. Hoffman is the director of the Celebration, which will have another program of multi-media activities on Nov. 22, 29 and Dec. 3.

space. Booth fees range from \$150-\$300. A limited number of booths are available at \$100 while the fees for a screening room will be \$150 unless the company also has a booth. In this case, the screening room fee will be \$100.

All inquiries and requests for registration material should be directed to the NEC, c/o Earle Blackmon, P.O. Box 11489, Capital Station, Columbia, S.C. 29211.

**Bridgroom.** "The Little Peasant" and "The Golden Goose" are some of the stories handled with charm, wit and imagination.

The background music is performed in an extremely winning manner by an easygoing rock combo called the True Brethren. Joe McDonald's "First to the Rag" adds a lot to the fun of "Henny Penny" as does George Harrison's "Here Comes the Sun." The "Golden Goose" and Bob Dylan's "I'll Be Your Baby Tonight" and "Dear Landlord" to The Robber Bridgroom" and "The Master Thief," respectively.

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## DOMESTIC

### SAN FRANCISCO

Stonground, backup band for the Tom Donahue-Wagner Brothers caravan which toured the U.S. last summer and ended up in England, is making a San Francisco assault on Europe. Recent bookings include sellouts at the Round House in London and The Olympic in Paris. The group is now in London recording an album at Island Studios under the auspices of Donahue. Release date for Jerry Reid, November. Group members include Lynn Hughes, formerly with Tongue and Groove; Sal Valentino from the Beau Brummels; and Pete Seers from Silver Metre. . . . Gabor Szabo recently completed

## 12 Pop Concerts Set for Houston

HOUSTON—"Sound of the 70's," sponsored by Foley's, local department store, will present sounds of rock, Nashville, jazz, traditional and modern combined with the Houston Symphony in a new series of 12 pop concerts in Jones Hall. Duke Ellington leads the series on Tuesday (3) to be followed by Henry Mancini on Nov. 21, Victor Borge on Dec. 11, the First Edition on Jan. 5, stars from the tribal rock band "Hair" on Jan. 21, Char Atkins on Feb. 6, Ray Charles on Feb. 23, Doc Severinsen on April 10, the Modern Jazz Quartet on May 6, Al Hirt on May 14, Mason Williams on May 22 and ending on May 29 with the King Sisters.

two weeks at El Matador, his fourth engagement there this year. His new album is "Magical Connection" on Blue Thumb, produced by Tommy LiPuma. Jerry Garcia and Howard Wales signed a recording contract with Douglas Records and plan to start work on an album at Wally Heider's within the next month. They have been appearing together at the Matrix. . . . Tim Davis, drummer for the Steve Miller Band, has left that group to join Terry Reid.

MARY TURNER

### MIAMI

Cocunut Grove's Bethelheim Asylum just had their first LP released on the Ampex Label, "Comin' Out Yourself." During the weekend of Nov. 13-15, the Asylum will be appearing at the Fontainebleau, Miami Beach Convention Hall with Mountain and Blues Image, Local Beach Junior College and the Blues Heat.

Local singer Erica Trevor is returning to Aruba for an engagement at the Hollandia Hotel, Nov. 2-4. She's also booked into the Shamrock Hotel, Houston, Texas, Dec. 1-3.

The Kim Brothers opened at The Tampa Marco Polo Resort Hotel on Oct. 23. Rehearsal at the Boom Boom, Fontainebleau Hotel; Jazz pianist Teddy Wilson joined the Vanguard through Wednesday (11). Eric Burdon and War, Nicks and Great Jones joined the Miami Jai Alai Forum for San Francisco Opera House Friday (7).

Coming up on the University of Miami campus are Cannon Head Black Sabbath, It's a Beautiful Day, Grateful Dead, Joan Baez and Lucinda Nyro.

Plans for the Eleuthera rock fest (Bahamas) progressed for the second time, but no definite commitments for groups to appear.

"Maxims" back into the Scene Scene (Fort Lauderdale) which has been recently redecorated.

Miami's Liberty recording artists have just returned from Los Angeles where they recorded their second album. Janette Miller, vocalist, is back with the group.

## Holmes Sets U.S. Tour

NEW YORK—Jake Holmes is back in the U.S. after a tour of England and the Continent, and is planning a domestic tour to get more promotion mileage for his current single and LP on Polydor, both of which are titled "So Close." The tour is being mapped out for Holmes by International Famous Artists. Holmes will also be hitting back to composing. His copyrights go into his Out of Business (ASCAP) firm and Jake Holmes Publishing (BMI).

## PR Co. Formed By Candy Leigh

NEW YORK—Candy Leigh has formed Tomorrow/Today, a public relations agency under the auspices of an advisory board to be announced shortly. According to Miss Leigh, the agency will have special services like personalized corporate Christmas shopping with a staff of holiday purchasers. Leigh, who has been director of artists relations for Gerard W. Purcell Associates and GWP Records, will be headquartered at 150 West 52nd St., and will have an office in Los Angeles at 6269 Selma Ave.

Ike & Tina Turner's new LP "Working Together" (Liberty) due out shortly. They are planning a return engagement in the Miami area. . . . Elektra artist Jerry Garcia is appearing at L.P. at Tonic, Henry Street's complex in Hialeah. . . . Charlie Sheavey into the Vanguard (Coral Gables) Friday (13) for a limited engagement.

Trip Universal has signed several new artists to the growing roster—Singer Joey Kay, handled by Inter-Globe Productions, will have "Miami He Treats Your Daughter Mean" on the Trip label released shortly in the U.S. Trip has signed the record to Discopa Chanteur, Brazil; Raulo Triunfo LDS, Portugal; and Discos Centroamericana, S.A., San Salvador. Also signed to Trip are Francis Groff, country singer/writer; "The Collage," a Connecticut group; and writer Barney Harris whose song "Carol for Christmas" will be handled by Trip. Another Christmas song "Poor Little Christmas Tree"—children's record written by Pete Barrows, recorded by Michelle Scott, will be released for the season on the Trip label.

SARA LANE

### NEW YORK

Elektra's Voices of East Harlem open a one-week engagement at the Apollo Nov. 18. . . . United Artists' Traffic and the New York rock group from Youngstown, Ohio, appear at the Akron (Ohio) Civic Theater Thursday (5).

Their Ford has been hired to act at the Golden Coin, Gary, Ind. Ford and Ken Keener will produce him through their Sea Cruise Productions of Memphis. . . . Epic's Sly & Family Stone and the tag-team's Redeye play the Las Vegas Convention Center Sunday (1) and Monday (2). Redeye next appear with Capitol's Land and Railroad at the Anaheim (Calif.) Convention Center.

Warner Bros. Small Faces with Mercury's Rod Stewart, Atlantic's Mabley Hopie and War Bros. Black Sabbath play Bill Graham's Fillmore East, Tuesday (10). Small Faces also play Chicago's Arco.

Friday (13); Harp Stars Opera, Dayton, Ohio, Saturday (14); Commodores Ballroom, Lowell, Mass., Sunday (15). The group also plays the Paladium in Birmingham, Ala., Sunday (4); Stonybrook (N.Y.) University, Thursday (3); Williams College, Wednesday (2).

(6); the Capitol Theater, Springfield, Mass., Saturday (7); the Depot, Minneapolis, Friday (8); the Debut, Detroit, Saturday (9). Bruce of March signed a songwriters contract with ASCAP in Nashville.

Alco's Electric perform at the Island Garden, Hempstead, L.I., N.Y., Friday (6). . . . Don Elliott produced, engineered and arranged the "Communication World" song's Dandon disk debut. . . . Avco Embassy's Don McCoy music video and TV promotion appearances while appearing at the Shamrock Hotel in Houston.

Atlantic's Rascals play Grand Rapids, Tuesday (14); San Francisco, Arco, Friday (6); Lansing, Mich., Saturday (7); Syracuse, Friday (13); Lakeland, Fla., Saturday (14); and Beaumont, Tex., Friday (20).

Unit's John appears at the Providence Auditorium, Sunday (1); Philadelphia's Electric Friday (14); and Saturday (7); Baltimore, Sunday (8); San Francisco's Fillmore West, Thursday (12); and Saturday (14); San Francisco (Calif.) Civic Auditorium, Sunday (15); Fillmore East, Nov. 20-21; and Anaheim Convention Center, Dec. 4. . . . Larry Weiss is producing Storm's first MGM release.

"Going Home," Mike Merrick is relocating his personal headquarters from New York to the "Nancy" Hotel. . . . The president, is heading the New York office of the Mike Merrick Co., Inc., & Family Stone, Son's, Gary Knight & the Pips, Rare Earths, the Earth and the New group managed by Dave Kralik, who also manages Sly, are

slated for Nov. 26 and 27 at Madison Square Garden. . . . Capitol's George Katsaris, appeared Thursday (5) with Reprie's John Sebastian and Philadelphia Nov. 15 with Columbia's Miles Davis. Cynara's dates with RCA's Jefferson Airplane are Saturday (7), Boardwalk (Long Island) Friday (13), Rutgers University, Friday (13); and New Haven, Saturday (14).

A daughter, Laura Olivieri, is Mike Olivieri, New York promotion man for Warner Bros., and his wife. . . . Columbia's New York Rock Ensemble and A&M's Flying Burrito Brothers performed at Fillmore East Friday (6) and Saturday (7). . . . Polydor's Irene Reid plays King's College, New York, Saturday (8). . . . Vicki Sunday opened at the Arbu Hilton Oct. 25. The Glenn Miller Orchestra into the Paramus (N.J.) Steak Pit Dec. 19. . . . Polydor's Country Funk appears at Johnston.

(Continued on page 25)

## IF, Cap U.K. Group, Begin 2d U.S. Tour

NEW YORK — IF, British jazz-rock group on the Capitol label, has been set for its second tour of the U.S. The group, managed by Lew Futterman and Peter Paul, will be touring with such acts as Ten Wheel Drive, Al Kooper, Rare Earth and Ten Years after.

Their itinerary includes Dartmouth College, the University of Maryland, the Syndrome in Chicago, the Jai Alai Front in Miami and the University and the Fillmore East in New York. The tour kicks off Friday (7).

## 'Sensations' Is Far From Sensational

NEW YORK — A musical using "Romeo and Juliet" as source material is hardly an inspired theater idea now but it comes to even less in "Sensations," which is pompous and formless score. There are some songs that stand out alone, though, which ought to give the original cast album a better Royal Records an edge over the show, and even bring forth some singles action as already evidenced by Steve Leeds' "Lying Here," also on Mercury.

Paul Zakrzewski, who is credited with the show's "concept," offers a loose interpretation of Shakespeare's feuding families and the tragedy of their star-crossed children but his attempt to make it relevant to present-day problems of divorce, never hits the mark, and the so-called book wanders aimlessly without making any pertinent points.

Whether Harper's music, however, saves the show from falling completely apart. His rock is biting but he also knows how to deliver a melodic line. The aforementioned "Lying Here," the title song, and "Morning Sun" have a lot going for them

## Bloom in Europe For TV & Promos

NEW YORK—Bobby Bloom, LAR/MGM Records artist, is in Europe for a series of television and promotional appearances. Included on Bloom's schedule is an appearance on German TV pop magazine "Musikladen," a show, "Four, Three, Two, One," to be aired Saturday (7). While in Paris, Bloom will join another tour of Europe with the Stigwood Organization artists, Group 187, on the color TV series, "Du Sur La Deux" Monday (2).



RAPHAEL, left, Liberty/U.A. artist, and George Katsaris, Capitol/U.A. artist, go over the new album with his producer, Sam Principato.



SAM HAWKINS, seated, Chess Records artist, goes over the new album with his producer, Sam Principato.

and will probably be heard from in other disk versions. On the other hand, in many songs Paul Zakrzewski's lyrics are sophomoric, especially the special "Romeo and Juliet" concerned with sexual perversion, old age, the middle class, and war. His use of "hard" language is gratuitous and shows him up as an obvious rhymer in his parody with "buck."

The small cast bounces across the small stage under the not-so-guaranteed guidance of director Jerry Dodge. Judy Gibson (Juliet) comes off best but John Savage is a bit too hesitant as Romeo. Petter Attie and James Ray are okay as the Capulets as are Marie Santell and Ron Martin as the Montagues.

Bring back "West Side Story." MIKE GROSS

## DAILIES VIEW 'SENSATIONS'

NEW YORK—"Sensations," a musical with music by Wally Harper, and book and lyrics by Paul Zakrzewski opened at Theater Four Oct. 25. Following are excerpts from the daily newspaper reviews:

TIMES (Mel Gussow): "... one of the best rock scores I have ever heard complex, richly textured, even humble—a perfect answer to anyone who thinks rock is not melodic."

NEWS (Lee Silvers): "... a musical that breaks the sound barrier."

POST (Richard Watts): "... a musical that breaks the sound barrier."

## TONY BENNETT

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# From The Music Capitals of the World

DOMESTIC

## Continued from page 24

(V.L.) College Sunday (1). . . .  
Joan Rivers, Brook Benton, Julie  
Rudd, Marty Brill, London Lee  
and Alvin Ailey perform at the  
45th annual benefit of the Actors  
Temple Nov. 22 at the Majestic  
Theater.

Mort Shuman, lyricist-composer,  
has been signed to a long-term  
contract with Screen Gems-Columbia  
Music. Shuman is collaborating  
with Eric Blum on a musical  
version of Eugene Ionesco's "Amé-  
dec."

Jack & the Family Jewels, Poly-  
dor artists, play the Village Gate,  
Friday (6) and Saturday (7). Roy  
Ayers, also on Polydor, opens a  
four-night engagement at Dearing's  
Lounge, Cleveland, Wednesday (4).  
Ayers also plays Slug's, Sunday  
(8) and Tuesday (10) through Sun-  
day (15). His dates at the East  
Village are Nov. 18-21 and 25-29.

Kap Blaw, handled by  
Dynamic Entertainment, Inc., next  
week finishes their initial album.  
Symp will be in the studios later  
this month. Norman Gimbel has  
written the lyrics for five songs for  
the Chuck Jones production,  
"The Phantom Tollbooth." . . .  
Academy Barber, principal of Star-  
ship Productions, will produce Ten  
West Drive for Polydor.

Polydor's Odette opens a five-  
night stint at Paul Colby's Bitter  
end Thursday (5). . . . The Replay  
of the Canadian TV's showing of  
a rock ballet performed by RCA's  
Lighthouse and the Royal Winnipeg  
Ballet is slated for Nov. 25.

The Ayalas are headlining the  
"Tribute to Israel" dinner and  
concert at Arel's, Flushing,  
through Sunday (15). . . . Apple's  
Badfinger has the following Nov-  
ember dates: Atlanta (2); Jackson-  
ville, Ala. (4); Hornell, N.Y. (11);  
Binghamton, N.Y. (12); Ithaca,  
N.Y. (13); Potsdam, N.Y. (14);  
Ithaca (15); Raleigh, N.C. (20);  
Orlando, Fla. (21); and New York  
City (24-26). **FRED KIRBY**

## LOS ANGELES

Composer Gil Melle, is scoring  
"The Andromeda Strain" for Uni-  
versal. He has just cut an LP for  
Universal. His electronic blues band,  
featuring his electronic blues band,  
the band features electronic in-  
struments which Melle has de-  
veloped, including an electronic in-  
strument console.

Electronic music specialty  
has been used in such TV projects  
as "The Street" for ABC, such  
projects as "Frontiers" (The  
Bold Ones), "My Sweet Charity,"  
"Four in One" and "The Psychia-  
trist." He recently presented a musical history of jazz  
for the Los Angeles public school  
system as part of its "Young Audi-  
ence" program.

Warner Bros. Music and Warner  
Bros. Timberline music have been  
signed to two firms owned by  
Winters-Rosen Productions.  
The two firms, Debro and Burda  
are now operating under the name  
of Warner Bros./Debro  
Music (ASCAP) and Burda/Timber-  
line (BMI).

Music Recorders has brought its  
first 16-track recorder and is charging  
\$35 an hour, day or night. The  
studio is located at 1680 S. Sycra-  
more Ave. . . . United Artists  
next LP by Traffic is titled "Live-  
through 70."

Willie Weatherly of the local  
"Hair" company has cut a single  
for Decca, "Six Days on the  
Road." Concert Associates  
will promote about 12 shows  
in December, topped by two  
concerts at the Forum.  
Nov. 14. Five of the shows feature  
Derek & the Dominos. The other  
shows featured include Grand  
Funk Railroad, Red Eye, the Kinks

and Ateef; Neil Diamond; Elton  
John and Odette and Steve Miller  
and the James Gang.

Steve Barri and Jerry Fuller have  
been named to a national awards  
screening committee at NARAS.  
They will fly to New York Nov. 11  
to meet with other chapter rep-  
resentatives. . . . Liberty/UA has  
three versions of Supergirl's  
"Green-Eyed Lady" single out for  
broadcast: the long cut from the  
LP plus 6:49 and 2:58 versions.

Horace Holst Jr. and his  
Modern Musical Knights opened  
Nov. 2 at the Beverly Hills Star  
Room, launching a new name en-  
tertainment policy. Bill Loeb is  
acting as talent consultant for the  
room.

Freda Payne makes her Coast de-  
but at P.J.'s Thursday (5), follow-  
ing Chairman of the Board. . . .  
United Artists has rushed out  
Danish guitarist Jorgen Ingmann's  
LP "El Condor Pasa."

Bobbi Martin has been slated for guest  
shots in January on the Dean Mar-  
tin and Bob Hope Christmas TV  
shows. . . . Diamond Jim Produc-  
tions, a new firm, has launched a  
writer-developer program, with  
Doug Miller and Conrad Miller  
the first two writers signed. Buddy  
Kaye and Jim Hilton operate the  
company.

The Robert Fitzpatrick, Jr., is working with the  
NAACP in providing the organiza-  
tion its acts for membership and  
fund-raising events. The Bachelor  
Party, six singers, launched the  
NAACP's Indian Summer Round-  
up recently.

Al Schmitt has produced Pousan  
for Capitol. . . . Warner Bros.  
reports for James Taylor's LP  
"Sweet Baby James" have hit  
800,000 copies. As a result of his  
disk success, the parent film  
company is seeking out projects  
for the singer. (Taylor will play  
the Troubadour for six days during  
the Thanksgiving holiday week).  
The LP sold over 300,000 copies  
on three different days in October,  
according to Joe Smith, WB's ex-  
ecutive vice president.

ELIOT TIEGEL

(Continued on page 31)

## Signings

Sundance, Soundville group from  
Texas, signed with Sound/Art/  
Houston for management. Mer-  
cury releases them. . . . Betty  
Everett to Fantasy. . . . Rod  
Evans formerly lead singer with  
Deep Purple, signed with Capitol.  
. . . Danny Moses to Audio Arts  
Publishing as writer/producer.

Great Bear, a rock group  
from Wilkes-Barre, Pa., joined  
Scepter with their first album due  
in December. . . . The Celebration  
to Talent Associates with Bell re-  
leasing their first single, "Sweet  
Sinner." . . . The Scallies, a  
girls' rock group, to Dynamic En-  
tertainment of Columbus, Ohio.

Guitarist James Burton to  
Hull. . . . Brownsville Station,  
from Detroit, to Warner Bros. . . .  
Lazima Band to Atlantic Records.  
Ronnie Howe will produce.

## Band Ready for Southern Circuit

NEW YORK—The Band,  
Capitol Records group, is set to  
roll through the Southern Circuit  
on an all-tour tour. The tour in-  
cludes: Texas Memorial Auditor-  
ium, Austin, Dec. 2; Texas  
Memorial Auditorium, Dallas,  
Dec. 4; Texas-Houston Music  
Hall, Houston, Dec. 5; The  
Warehouse, New Orleans, Dec.  
6; Georgia Tech Coliseum, At-  
lanta, Dec. 10; Florida-Civic  
Auditorium, Jacksonville, Dec.  
11; Miami Beach Auditorium,  
Miami Beach, Dec. 12.

## Talent In Action

### Continued from page 25

phones; Bob Mann and Joe Beck  
on guitars; and John Miller on  
bass turned in some together im-  
provisational jazz sets.

Hamilton and his quartet con-  
centrated on tight musicianship as  
Hamilton's drumming generally  
dictated the direction of the music  
through the use of various rhyth-  
ms. There was much musical in-  
terchange between guitarists, and  
Lawrence greatly complemented  
the group with good sax phrasings  
and steady back-up when needed.  
John Miller kept a constant rhythm  
through his bass as the group  
charged ahead throughout the en-  
tire set. Hamilton has entered into  
pure music, a style for which he  
strives, and exuded the high en-  
ergy of common good feelings  
to convey to his audience.

BOB GLASSENBERG

## JOHN BLAIR

Village Vanguard, New York

At the Village Vanguard Oct. 27  
John Blair's jazz violin was the  
brilliant skipping stone amid the  
swirling rhythmic eddies of his  
three outstanding sidemen, well-  
known as the Choir: John Wil-  
liams, bassist, Ted Dumber on gui-  
tar, and Ron Jefferson on drums.

As a vocalist and songwriter,  
Blair projected subtle, compassionate  
blues fervor most effectively in  
his own compositions. From his  
A&R Records debut album, "Mys-  
tical Soul," both "Sometimes a  
Man" and "I Don't Know Why  
developed related themes, while  
the latter number built into a  
dazzling agitation as Blair's  
violin countered Jefferson's  
frenzied drums.

Blair and the Choir then con-  
firmed the limitless reach of their  
extraordinary rapport in "Pho-  
enix" and in the encore of "Sunny."

ROBIN LOGGIE

## MANUEL

Fairmont Hotel, Dallas

A standing ovation complemen-  
ted European recording artist Ma-  
nuel on his American debut at the  
Venetian Room of the Fairmont  
Hotel Oct. 20. A top singing star  
throughout Europe, the Midwest  
and Russia, Manuel got off on a  
line start in the States with his  
robust, clear voice delivering bril-  
liantly the exciting arrangements  
of Jack Feberman.

He is gifted in giving grace to  
little French songs as well as giv-  
ing dynamic performances and top  
local workouts on such songs as  
"Love Me Tonight," "For Once in  
My Life," The Music Played  
in French. European treatments of both  
French and American songs cap-  
tured the enthusiastic audience.  
Blair's rousing "If I Were a Rich  
Man" and "Spinning Wheel" to his  
compelling renditions of "I Who  
Have Nothing," "I Am a Woman  
We Know" and "A Time for Us."

The 25-year-old singer, born in  
Beirut, Lebanon, and a member of  
international music festival in Athens,  
Greece, and his record "The Scallies"  
sold over two million copies in  
Europe and Russia. He has  
not yet recorded in America.

MARGE PETTYHOON

## King in College Date

HAMPTON, Va.—B.B. King,  
Bluesway Record artist, will  
make one of his few appear-  
ances at a black college in his  
long history of college perform-  
ances, when he appears at the  
Hempton Institute Blues Festi-  
val Thursday (5).

## ON TRIP UNIVERSAL RECORDS Miami, Florida, in the U.S.A. JOEY KAY

"MAMA"

(He Treats Your Daughter Mean)

b/s

## "I CAN SEE AN ANGEL WALKING" (An Inter-Bosque production)



Released in BRAZIL  
on DISCOA CHANTECLER  
Released in Portugal  
on Radio Triunfo Ltd.  
Released in El Salvador  
on Discos Centroamericanos S/A

## BEST SELLER

## SMALL FACES

## "The First Step" Is a Big One

Small Faces, still remembered fondly here for the disc "If I Were a Rich Man," are in the process of re-conquering the United States with smashing personal appearances and an ecstatically-received album on Warner Bros. Records, "The First Step." They are, of course, already one of Europe's biggest rock attractions. Ronnie Lane, Kenny Jones and Ian McLagan founded the group in 1966. Ronnie, the bassist, joined Steve Marriott to write a string of songs which, along with Kenny's drums and Ian's key-



boards, shortly brought Small Faces international fame. Phase II of Small Faces saw Ronnie Wood, bassist turned guitarist, and Rod Stewart, one of the finest contemporary blues singers, leave the Jeff Beck group to join Ronnie, Keith Richards and Ian, rounding out an exceptional sound. "The First Step" is available on Warner Bros. album 1851 and on tapes distributed by Ampex.

More will  
LIVE



the more  
you GIVE

HEART FUND

## 75% of Stations Buy Records For Airplay, NAB Meet

By EARL PAIGE

CHICAGO—At least 75 percent of radio stations have to buy the records they program, according to Charles M. Stone, National Association of Broadcasters (NAB) vice president for radio. NAB's recent survey of stations regarding record programming and many other subjects were discussed at the recent fall conference here last week.

Forty-six percent of the AM stations have replied to NAB's survey (36 percent of FM outlets have replied). On the basis of the replies so far, only 11 percent of the AMs report no problems with record service and 15 percent of the FM's report no such problems.

Lester M. Smith, executive director, SPAS Radio, Portland, Ore., a member of the NAB-Record Industry Association of America liaison committee, hopes eventually that many of the stations record programming problems can be put on the computer and be available for discussion and approach. He urged the audience to read Billboard so they could find out "what's going on in the industry."

Much of the discussion centered on obscenity and a major address by Steinberg (see separate story).

Broadcasters, generally, expressed concern over recent rulings that listeners have to be blacklisted if they call in and suggest this would inhibit callers who are drug addicts when stations are trying to solve the drug problem with on-air programming.

But on the recording panel, the subject of obscenity, service and the effects of college radio were discussed.

Irwin Steinberg, president of Mercury Records, said his firm couldn't afford to service the 7,000 stations. Mercury services 3,000. Mercury, he said, releases 300 LP's a year and 200 singles and spends a "great amount of investment" in servicing stations. Mercury reviews its station list every three months and feels it is not wasting records, he said. He urged stations to send playlist lists to labels.

As for college radio, he said: "We love it." He said certain

material such as "Naked Carmen," a rock opera, fits college radio programming perfectly because the end album must be played and it cannot be excerpted.

One station program director asked about long cuts, and Steinberg said that to a great extent labels have a limited say so because of the artist's ideas as to the length of a record. "Buddy Miles just cut an album for us and the shortest cut is about four and one-half minutes."

One radio music director asked how much money record  
(Continued on page 30)

## Steinberg: Obscenity Is Relative

CHICAGO — Mercury Records president Irwin H. Steinberg told broadcasters gathered here that it is their responsibility to determine if recordings are obscene. A music director said such an attitude was "presumptuous," but Steinberg never backed down.

Moreover, the record company executive told the National Association of Broadcasters meeting that it will be "awful" if the FCC takes measures to inhibit labels from remaining conduits for the feelings of young people, black people and all kinds of other people.

During a hard-hitting session touching on nearly all phases of radio station record programming except "the distribution problem," Steinberg talked

openly about Mercury's problems with the sexy French hit "Je T'Aime... Moi Non Plus" which sold 150,000 copies without much airplay.

Mercury has drawn fire from broadcasters for recordings involving drug messages and profanity, he admitted. Veteran Georgia broadcaster and legislator, Edwin Mullinax, recently lashed out at the label for the use of "hell" and "goddamned" in a single (Billboard, Sept. 5).

Differences Referring to complaints from broadcasters, Steinberg said: "There is an amazing difference in attitudes toward product. I had calls from two broadcasters 100 miles apart. One wanted to know how he could obtain his more copies of 'Je T'Aime...' and the other stated that he and I really make the determination as to what people heard had to set standards as to what morality was supposed to be."

Steinberg said it is his opinion that there is really no question of defining "obscenity." He said: "First, I will say that obscenity is a highly emotional thing. There is no way of measuring it objectively."

"I will differ with you in terms of education, family, background, you name it—all kinds of areas of exposure and come to a different conclusion and so will you."

"We have our measurement of what is obscene and it's probably rather close to the pornography report recently turned out by the President's commission, which, unfortunately, I think, he rejected."

Steinberg hesitated as he went further to define obscenity. "The best word I can think of is disgusting—but we can get into a hell of an argument about what's disgusting, too." "The best word I can think of is disgusting—but we can get into a hell of an argument about what's disgusting, too."

"As far as I am concerned, we have a management responsibility to turn out product that sells and I must tell you that I don't think on that one—I have some personal pride in the kind of product we turn out as well."

A Conduit He said that his company felt that to a certain extent what it turns out mirrors what's happening in America today or throughout in the case

of international product—and added: "We're sort of proud to be a conduit to a great extent for the feelings of young people, black people and people of all kinds. We feel we are such a conduit and I think that there are not enough people who understand that."

When it comes to lyric messages of love, obscenity, drugs or even nonsense songs, he said: "It's your job as far as I'm concerned to listen and decide whether you accept it or reject it; whether you feel it's good or bad for your audience. We're going to have to face whether success of the product or its consequences."

Later, during questions and answers, when his position and  
(Continued on page 30)

## Tight Playlist Shifts Co-Single Accent

• Continued from page 1

onto Billboard's Hot 100 chart, though it had very respectable country music chart action and even longer to really break wide open. The disk "just went on KQV in Pittsburgh, a key Top 40 station," said Popovich, WKF, WSAI, Cincinnati; and KJRL and KOL, Seattle, just added the record last week. Other major Top 40 stations are also on the record now."

WROV's Bob Canada was the first program director to state that the disk was a potential pop hit. Popovich pointed out that the record was originally serviced to all major Top 40 stations, though practically none of them played it. "We've just now reserved Top 40 and mid-level record stations for the fourth time with the Price record—a total of some 5,000 stations. And, when we believe in a record, we continue to do this."

And it pays off. Sales of the current Price hit are double what he'd ordinarily reap in the country field alone—and he should go much higher. "This one record has bridged the gap for Ray—something he has been trying to do: Hit the pop field as well as the country field."

Other records that have been brought home as hits after concentrated promotion include



THE CARPENTERS, A&M Records artists, receive a gold record for their hit single, "Close to You," at WRKO, Boston. Left to right are Bernie Grossman, A&M's New England promotion man; Richard and Karen Carpenter; Mel Phillips, program director at WRKO; and Paul Power, program manager at the station.



DAVID FROST, left, greets Billie Joe Bassey, center, and Engelbert Humperdinck, right, on Frost's nationally syndicated television show. Both Humperdinck and Miss Bassey were appearing in New York at nightclubs, where the show originates.

## Music Reflects Social Behavior: Unit Exec.

CHICAGO — Radio programmers worried about drug-use connotations in lyrics and at the same time wondering how to fight the drug problem were told here that music doesn't create social behavior—it reflects it. Misinformation about drugs is what radio people have to be concerned about, according to Peter G. Hammond, executive director, National Coordinating Council on Drug Abuse Education and Information.

Hammond, addressing the National Association of Broadcasters fall conference, told how his organization can help radio stations provide vital com-

munity information on drugs to counteract misinformation and the hysteria and panic, "often perpetuated by various agencies."

The council is providing films to libraries, the if newsletter and a new drug abuse information service, Grassroots. Hammond noted that the council does play on terms used by the drug culture ("grass" being a term used to describe marijuana) and at one point spoke of the "information fix" the council hopes to provide to broadcasters.

Hammond indicated that music has sometimes become a scapegoat just as has misinformation relief drugs advertised on radio-TV. "You can't blame a complex problem like drugs on one factor. By the way, illustrating the council's point, he called attention to the Beatles' hit recording of "With a Little Help From My Friends."

The song, which has been blamed as promoting drug use, is the theme of a new film now available for public showing that argues for a reinterpretation of words such as "high" and "friends." Kemper Insurance Agency, a council working together to produce the film.

Stations wishing more information can write the council at Suite 1212, Connecticut Avenue, N.W., Washington, D.C. 20036.

## Quad Comes To Detroit

DETROIT — Quadrasonic sound will be heard for the first time in the Detroit area Sunday (1), as WABX-FM and WDET-FM attempt to provide sound programmed by Tim Powell, WABX-FM music director, and Bud Spangler, music director of WDET-FM. The program will consist of all types of music including folk, jazz, rock, classical and some Moog. The technical end will be handled by Vince Capizzo of WABX-FM, and Paul Grzebiak of WDET-FM.

## WKYC WIDENS REQUEST LINE

CLEVELAND — WKYC is now taking record requests from listeners 24 hours on a special request line. The listener dialing the request line speaks directly with the air personality who is doing the show at the time. The station has over 2,000 selections to choose from and plays requests as quickly as the record can be found.

Ken Steele writes: "As of Oct. 29, I'll no longer be the program/music director of WSEA-FM in Georgetown, Del. I've resigned to accept a more lucrative position (would you believe as just a plain DJ) at the all-new WEEQ in Waynesboro, Pa. WEEQ will be

NOVEMBER 7, 1970. BILLBOARD

**Gene Nelson**, KSFO, San Francisco, will perform in the play "Star Spangled Girl" so the radio station bought all of the tickets for one night and Nelson will give them away on his radio show. . . . Any FM station wishing to enter the Major Armstrong Awards competition on quality programming may write for entry forms and details to **Kenneth K. Goldstein**, executive director.

*(Continued on page 29)*

Exposed a lot of heavy rock before heavy was born on the 1st progressive rock show in the state. Then suffered format affliction and became one heck of an editor and writer. Over 20 rock culture features published in the past 4 months. Presently night city editor at 2nd largest newspaper in state. Been 13 months. Have lovely wife, lover friend; three intelligent sons, paid-for 1970 VW Bus, and (big sigh) no debts. Subtle sense of humor with respect for the absurd and a hatred of the obvious. Not very big on dead-end formulas. Friendly writer, very kind. Calm, decent free voice. Call Mr. Nobles at (912) 236-0660 before 4 p.m.

Distributor wanted to handle new music news publication in Atlanta, Chicago, Detroit, Los Angeles, New York, Cleveland, St. Louis. Look over our first issue and name your deal. Write: Memphis Sound, Inc., 2206 Union Ave. E., Memphis, Tenn. 38104. no7

# WDAS Cuts Playlist—Product Below Par

**PHILADELPHIA** — WDAS has cut their playlist from 50-60 records to approximately 40 records, including album cuts and oddsies. "The product that is available is not really up to par," said Jimmy Bishop, program director at the station for the past five years. "We also want to concentrate on more exposure for individual artists. With a large playlist, some records were only being played about once every three days. This is not fair to the artist. I feel it is better to concentrate on a few artists rather than shoot fish in a barrel."

Bishop has also started a new air formula, mixing the top of the playlist with the bottom to keep the listener aware. "We are still breaking a great deal of new records," Bishop commented. "We take cuts from LPs and play a lot of gold, too. The new records are the lifeblood in this market. Basically, the records are chosen on their musical merit. I do not use the charts too frequently. We are localized but have room for the record which is breaking out in other markets. Generally, an

open mind is kept when we choose a record for airing."

Bishop's idea of a radio station's appeal is slightly different from the norm. "I feel that people identify with other people before they identify with an object like a radio station. We therefore have strong personalities. This is what the listener identifies with. Then he will relate to the station. So we have a good mixture of choosing the best on record and using the best in personalities. We are also very involved in the community. I mean we do not just pay lip service. I even want to do some work on our commercials to make them fit better into our soul format," said Bishop.

The station features George Wood 6-10 a.m.; Larry Daley, 10 a.m.-2 p.m.; Butterball 2-6 p.m.; Johnny O, 10 p.m.-2 a.m., and Carl Helm 2-6 a.m. On Sundays, WDAS features gospel

# KSAN-FM Airst Poet Series

**SAN FRANCISCO** — The poetic value of progressive rock music projected through the lyrics of contemporary composers was the subject of a five-part series "The Poets," aired Oct. 26-30 on KSAN-FM. Produced and narrated by air personality Richard Gossett, the series dealt with the themes of love, poverty, social commentary, war and loneliness on successive nights to music. The show attempted to show that the composers of rock music have become the spokesmen of youth and are as valid as Robert Frost, T. S. Eliot or other "legitimate" poets.

and community programming in the morning, their regular format for four hours in the afternoon, and a community talk show at night.

# Radio Specials Grow—Sinatra Highlighted

**LOS ANGELES**—Radio specials are growing. Five stations in different parts of the country have programmed Frank Sinatra spectaculars — all with good listener response.

WVDB-FM in Philadelphia was scheduled to air its second Sinatra extravaganza this weekend (Oct. 30-Nov. 2) with the singer slated to do a phone interview.

WVDB-FM programmed its first Sinatra marathon in May, and the special, according to program director Sid Mark, produced a "phenomenal response and considerably boosted our ratings for that period."

While the Philadelphia out-

let's coverage ran 61 hours, KIRO, in Seattle broadcasted its own 71-hour marathon of Sinatra starting Oct. 16. A Minneapolis station, WVTC slotted 48 hours of Sinatra music this month.

The tributes to Sinatra's 30 years in show business all go in-depth into the singer's musical changes. Metromedia's KNEW in Oakland ran the first Sinatra marathon last May, running 71 hours non-stop and as a result of audience reaction, prompted a second show in August which ran 91 hours. Bill Stewart, KNEW program director, reported receiving 12,000 pieces of mail after the second show. Taped tributes came from Henry Mancini, Ella Fitzgerald, Sammy Kahn, Rod McKuen and others known to the performer.

Locally, KGIL programmed 48 hours of Sinatra in June. The marathon took one year to develop, according to program director Chuck Southcott, and it presented disks from the early years which may have never been played before on radio.

# Letters To The Editor

## Political Arena

Dear Editor: I guess this is the first time I've ever dropped you a line when I wasn't looking for a job or telling you about my new one. I do have something on my mind though and want to use you as a sounding board.

We talk a lot about radio getting involved with its community, doing things, and bringing important local issues before its listenership. There is one area here that is a real bummer, one that we have both gotten on ourselves, and has been forced upon us, that virtually shuts us up where we might be

(Continued on page 30)

# Carpus News

By BOB GLASSENBERG

CTI Records is looking for campus representatives to make sure the local campus record stores carry CTI product and that campus radio stations are supplied. If you are interested call Creed Taylor at (212) 421-8511. Write Creed at CTI Records, 36 East 57th St., New York, N.Y.

\*\*\*

Campus radio in the north central states can now complain or compliment A&M record service by getting in touch with Don Cline. If you want service or just want Cline to know you exist send him a letter on the station letterhead. Include the names of the program director, and music director, your station's format, the length of your broadcast day; the size of your student body; ad rates; and any other information that might be informative. His address is Donald Cline, A&M Records, Box 91, River Falls, Wis. 54022. Call him at (715) 425-6877.

\*\*\*

There are a few problems with distribution and album service this week. Please make sure that WRCR, Rockford College, is on your record service list. You can send the records to Doug Gray. Also please place WMCJ, Monmouth College, Longbranch, N.J., on your mailing list. The program director is Steve Seidman. Both stations reach over 12,000.

\*\*\*

GHV Packages and Productions Inc., has added two off-Broadway productions to its list of productions being offered to campuses.

"The Indian Wants the Bronx" and "Goodbye to All That" are and are considered one production. The other new play is "Slow Dance on the Killing Ground" by William Hanley. These will be available individually or in a four-play package. For further information contact GHV Packages and Productions at 901 Eighth Ave., Suite 5 H, New York, N.Y. 10019.

\*\*\*

The word from Jim Cameron, WLVR, Lehigh University: "Professionalism in college radio does not have to mean Top 40." What say you?

## Campus Dates

Judy Collins, Elektra Records artist, appears at Concordia College, Moorhead, Minn., Friday (6). The homecoming show at the University of Oregon in Eugene features The Fifth Dimension, Bell Records artist, Friday (6). The Capitol Records group, appears at Tufts University, Medford, Mass., Thursday (5), C.W. Post College, Brookville, N.Y., Friday (6); and Worcester Tech, Worcester, Mass., Saturday (7).

B.B. King, Bluesway Recording artist, performs at Brown University, Providence, R.I., Friday (6). Glenn Yarbrough, Warner Bros. records artist, performs at Elmhurst College, Elmhurst, Ill., Sunday (1).

Charlie Byrd, Columbia Records artist, appears at Marjorie College, Bethlehem, Pa., Monday (2). Mary Baldwin College, Staunton, Va., Friday (6); Franklin & Marshall University, Lancaster, Pa., Saturday (7); and Rutgers University, Camden, N.J., Sunday (8).

## Campus Programming Aids

Remember: No listing for you unless all information including title, artist, label and LP, if needed, are included in your report. WKEL, De Vost School, Niagara Falls, N.Y., Jerry Ohe reporting: "Special Memory," Jerry Butler, Mercury; "Heaven Help Us All," Stevie Wonder, Tamla; "Somebody's Been Sleeping," 100 Proof, Hot Wax; "Washington County," (LP), Arlo Guthrie, Reprise. WSRM, University of Wisconsin, Madison, Bruce David reporting: "Substitute," Who, Decca; "King of Rock 'n' Roll," Crow, Amaret; "Share the Land," Guess Who, RCA; "Something in the Air," Thurland Newman. WVTC, Springfield Technical Community College, Springfield, Mass., Bill Stewart reporting: "Shape I'm In," Fat, RCA; "Black Hearted Woman," Allman Brothers Band, Capricorn; "Tell the Truth," Derek & the Dominoes, Atco; "Chains & Things," B.B. King, Bluesway. WLSU, Louisiana State, Baton Rouge, La., Bill Stewart reporting: "Badfinger," Roberta Flack, Atlantic; "Yankee Lady," Jesse Winchester, Ampex; "Empty Pages," Traffic, UA; "Indiana Wants Me," R. Dean Taylor, Rare Earth.

WSAC, St. Anselm's College, Manchester, N.H., Jay Cormier reporting: "Right Now," Fire, A&M; "Let's Work Together," Canned Heat, Liberty; "Runnin' Down the Highway," New York Rock Ensemble, Columbia; "Led Zeppelin III," (LP), Led Zeppelin, Atlantic; "Carp," (LP), Carp, Epic; "Whatever," (LP), Friends of Distinction, RCA. . . . WSUA, State University of New York at Albany:

WNUI, Northern Illinois University, De Kalb, Curt Stalheim reporting: "Chains and Things," B.B. King, Bluesway; "Patch It Up," Elvis Presley, RCA; "No Matter What," Bad Finger, Apple; "They Call Me Mr. T," Decca; "Going to the Sun," Delaney & Bon, Apple. . . . WWAS, St. Francis College, Bideford, Me., Gary M. Weiner reporting: "No Matter What," Badfinger, Apple; "See Me, Feel Me," Decca; "Going to the Sun," Delaney & Bon, Apple. . . . KUGR, Washington State University, Pullman, Wash., Eric Kiddier reporting: "Brookmyst Cowboy," Claudine Longet, Barnaby; "It's Like a Sad Old Kinda Movie," Picketty.

(Continued on page 30)

# "HOLLYWOOD" EVERYTHING

NO MORE TAPES OR APPLICATIONS ACCEPTED.  
PRESENT APPLICATIONS BEING EVALUATED.  
WILL ANNOUNCE NEW EMPLOYEE SHORTLY.

## WTRY

TROY, NEW YORK

# Vox Jox

• Continued from page 27

ative director Armstrong Awards, Room 529 Mudd, Columbia University, New York, N.Y. 10027. Deadline for entries is January 31, 1971. The eight main awards consist of \$500 and a bronze plaque. Awards are presented each year at the annual convention of the National Association of FM Broadcasters.

Mike Jeffries, 516-798-8935, is looking for a deejay job; he's experienced. Bobby Knight has come to WOTO in Toledo from WKXZ in Pittsburgh; a couple of other deejays may leave; the station is going to use automation equipment and probably give most of the records, but retain the rock format. . . . WVRV-FM, New York, is now talking donations for a programming fund, according to general manager Walter P. Sheppard. . . . Lineup at KELL in Tulsa: production manager Dave Harrison, operations manager Jon Steele, Les Garland, Dean Kelly, Bobby Freeman, with Dick Daniels on weekends. Freeman was known as Dan Gordon at KWTO in Springfield, Mo.

It's Scott Nelson who's filled that vacancy at KTLK in Denver; he was known as Harry Nelson at WRBC in Jackson, Miss. Gerry Peterson is now assistant program director of KTLK and Dave Randall is doing the evening show. . . . Barry St. John, program director of WLVJ, Lynchburg, Va., needs rock oldies; can anyone help him out?

Ron O'Quinn is now weekend man KXYA; he was once known as Jack Armstrong of WFUN, but had been in independent record promotion. . . . Johnny Hyde is now program director of KCRA, an NBC MOR affiliate in Sacramento and been program director of KROY in Sacramento at one time. . . . Evans Johnny is now music director of KYA, San Francisco. . . . Don Pietro has left KRIZ in Phoenix to join the Dick Clark organization. Pietro was once Johnny Rebbitt on KKOK. . . . Promotion man Chris Krist has left Capitol Records.

Fred Campbell has been promoted to program director and Jerry Vaughn to music director at KRMG-FM, a 50,000-watt easy

listening station in Tulsa; staff now includes Campbell, Vaughn, Dick Ford, Rick Davis, Johnny Martin, and Larry Scott. Davis and Scott are newcomers. . . . WLV in Cincinnati is striking into the record business, but just with an LP called "The Big Red Machine" about the Cincinnati Reds. In case Pat Patterson is reading this column and is interested in the LP, it's \$3 from The Big Red Machine, Box 7, Cincinnati, Ohio 45201.

The lineup at WLS in Chicago now includes Larry Lujack, Joel Sebastian, Chuck Buell, Scotty

Brink, Kris Stevens, Steve Lundy from KLT in Houston, and Jerry Kaye, with Bernal Allen, doing weekend work. . . . Staff at KOAH, Duluth country music station, includes Jim Christoferson, Tim Michaels, and Ray Lange, with Steve James and Bruce Grassman doing weekend work.

Jim Synnot, former owner-operator of WRUG in Ridgeland, S.C., is now hosting "The Jim Dandy Show" on WBHC in Hampton, S.C. . . . Rick (Rick Burton) Bach, former program director of WIBM in Jackson, Miss., has joined

WSBA in York, Pa., and is doing a noon-1 p.m. air shift. . . . Bill Preston, program director of country-formatted WRDZ in Columbus, Ohio, is playing Freddie Hart's "Easy Lovin'" cut from his new Capitol Records LP called "California Graffiti" and is getting strong reaction; wants to know if other country stations are getting good results with it.

KMPX, National Science Network's progressive FM outlet in San Francisco, has resolved what management called "an insoluble political impasse" by firing all but three of their on-air staff and replacing their regular rock/jazz programming for the next few weeks with ocean sounds from the "Ambience" and "Environments" albums.

(Continued on page 30)

## MUSIC MOUNTAIN

Dear Friends,

Before Alan Wilson's untimely death, he was instrumental in beginning a project to help save the California redwood forests. Together with Canned Heat, we have now formed a non-profit California corporation called MUSIC MOUNTAIN, whose primary purpose is to raise sufficient funds to purchase a massive grove of giant redwoods known as the Skunk Cabbage Creek area. The area is land already logged by the Arcata Redwood Company last summer.

This area is surrounded by the existing Redwood National Park but is much higher in altitude. If this area is clear-cut (as is now occurring), damage through erosion, wind, and flooding to the other park area is certain. This must not be allowed to happen.

Canned Heat and many other music groups in the world, have already agreed to donate all proceeds from at least one major concert of theirs during the next few months of 1970. The heavy involvement and commitment of musicians has resulted in the name, MUSIC MOUNTAIN. Our goal is to raise all necessary monies for this purchase through MUSIC and the people involved with music. . . . You are naturally included!

After purchase of this land, the Federal Government has agreed to include this area as a separate sector of the National Redwood Park. It is important to emphasize that nearly all contributions are matched by funds from the Nature Conservancy Fund, a federal agency which arranges the purchase of projected National Park additions. Also the donor's dollar is often tripled by another matching sum from the Ford Foundation.

Of the \$7 to \$8 million necessary for the addition of the Skunk Cabbage Creek area to the Redwood National Park, \$1.5 million has been raised already, and if the American public shows conviction and enthusiasm in this project, we might then be able to stimulate the government to expand the park to its ecologically sensible limits by even adding the so-called "Tall Trees" watershed area which lies directly south of the existing National Park.

Many have volunteered their help, and there are two absolute ways in which you can help: MONEY and LETTERS. We are seeking everyone possible to contribute whatever he can afford, from \$2.00 and up, along with the return for this help on your part, MUSIC MOUNTAIN will be one step closer to the reality of the preservation of the redwoods. In acknowledgment of your contribution you will receive a full-color MUSIC MOUNTAIN decal and your name will be added to the ever growing list of concerned individuals which will eventually appear on a commemorative bronze plaque in the MUSIC MOUNTAIN NATIONAL PARK!

On behalf of the redwoods and in memory of Alan Wilson, please send help soon.

Thank you. PEACE!

SKIP TAYLOR

*Skip Taylor*  
President, MUSIC MOUNTAIN and CANNED HEAT, INC.

## Col Single Accent

• Continued from page 26

to turn out records just to have them on the street. We're in the business of building artists," Popovich said.

As part of this building program, Popovich is in constant touch with all of his promotion staff. Though all of them get a worksheet from him regarding product by Thursday, many call him after 4 p.m. Wednesday in order to have the information faster for an early visit to those radio stations who make up their playlist Thursday morning. Popovich, besides his close contact with his promotion people, also has instant access to sales information from the computer; this information flashes on his private closed-circuit TV screen by his desk. Columbia executives hold a singles meeting each Wednesday morning; the records are played and decisions are made about which ones to release. "But when we have some product out there which we feel are still potential hits, we will be cutting down on the number of our releases that week," he said.

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## Soul Sauce

**BEST NEW RECORD  
OF THE WEEK:**

**"I GOT TO  
TELL SOMEBODY"**

**BETTY EVERETT**  
(Fantasy)



By ED OCHS

**SOUL SLICES:** Aretha's gold for "Don't Play That Song" was her ninth million-selling single. Her Philharmonic bash last week featuring **Erma & Carolyn Franklin** and the rest of the singing, preaching Franklin family was the soul togetherness of the year. Aretha looks happier and sounds better than ever. That Lady Soul!... Breakout of the week: **Stevie Wonder's** "Heaven Help Us All." No less lively is **Smokin' Robinson, Flaming Ember, Satisfactions, Daniel Todd, Ann Wilson, The Jitters, The Jitters, The Jitters, The Jitters, The Jitters,** Ann Wilson, "It's Wonderful." Jerry, the Swamp Dog, Williams, Jr. has joined Elektra with an LP, "Rat On!" The Exeters and James Moody have signed with Perception Records.... From Clyde King's "Direct Me" LP on to Lizard: "Never Like This Before."... New Soul LPs: Moments, Brenda & The Tabulations, Chalmers of the Board, Sly's Greatest Hits.... Curtoin's got a winner with Freddie Waters' "Singing a New Song." Roberta Flack comes to the Apollo, Dec. 28.... Soul Sues picks and plays.... Curtis Mayfield, "If There's A Hell Below" (Curio); Dorothy Morrison, "Spirit in the Sky" (Buddah); Al Green, "Can't Get Next to You" (Hi); Profiles, "Got to Be Love" (Bamboo); Gaster Davis, "Sweet Woman's Love" (House of Groups); Notations, "I'm Still Here" (Twilight); Mirettes, "(Ain't My Stuff Good Enough) (Zee); Little Milton, "Many Rivers to Cross" (Checker); Intrigues, "Tuck a Little Love Away" (Yew); Lamp Sisters, "Ride On" (Duke); King Curtis, "Changes" (Atco); Duponts, "Hit Me With Music" (Atco); Barbara & the Uniques, "There I Go Again" (New Image Sound),.... On Atlantic, the Wesbrooks has been promoted to national r&b promotion director of Mercury, probably because he reads Soul Source. Do you?

# Selling Sounds

- Continued from page 30

recorded at A&M. Chaikin has just completed a Steve Allen LP for Flying Dutchman Records at TTG Recorders in Los Angeles.

Duo/Creatrics' **Shep Meyers** and **Larry Rosen** have completed composing and producing three national TV spots for Calgon. The spots are entitled "Moisture Bath," "Rain Bath," and "Petal Bath," and were shot by **Len Glasser**.

Kevin Gavin and Sid Woloshin have recorded new spots including two 60-second TV spots for the Bahamas, theme written by Gavin, and arranged by Billy Ver Palneck. They also finished a radio commercial for Masury Paint Co. Ellen Starr wrote and arranged the music, with lyrics written by Jerome. Also completed by Gavin and Woloshin was a radio spot for the Society of Savings. All the spots were recorded at Aura Recording, New York.

At Regent Sounds newly opened Philadelphia studios, Joe Higgins, the sheriff in the Dodge Car commercials, has completed three new spots. John Oats was produced by Tom Sellers for Mercury Records. Top and Bottom Records' newly released Brenda and the Tabulations LP was also done there.

In Regent's New York studios Enzo Stuarti, Mongo Santamaría, Yusef Lateef and Les McCann have just completed sessions. Louis Armstrong's new country LP was done here with an entire Nashville rhythm section being flown in for the session.

\* \* \*

Dick Lavsky's Music House has just completed original music sound effects, narration and master tape production for 80 individual slide show presentations for Educative Systems, Inc., specialists in the creation of instructional material for educational publishers. The entire production was handled by Alan Cagan and Nicholas Hollander. The Music House has already started work on 42 new shows for Educative.

## BEST SELLING

# Billboard Soul Singles

★ **STAR Performer**—Single's registering greatest proportionate upward progress this week

|    | Last<br>Week | Title Artist, Label, Mo. & Pub.                                                                                     | Weeks on<br>Chart | This<br>Week | Last<br>Week | Title Artist, Label, Mo. & Pub.                                                                      | Weeks on<br>Chart |
|----|--------------|---------------------------------------------------------------------------------------------------------------------|-------------------|--------------|--------------|------------------------------------------------------------------------------------------------------|-------------------|
| 1  | ★            | I'LL BE THERE<br>James Brown, King 6229 (Critic), BMI                                                               | 7                 | 25           | 26           | THIS IS MY LOVE SONGS<br>Introducing... JCO2 (Ascap), BMI                                            | 8                 |
| 2  | ★            | SUPER BAD (Parts 1 & 2)<br>James Brown, King 6229 (Critic), BMI                                                     | 5                 | 26           | 21           | WHEN YOU GET RIGHT DOWN TO IT<br>(Debut) Philly Groove 103<br>(Screen Gems/Columbia), BMI            | 4                 |
| 3  | ★            | ENGINE #9<br>Atlantic Atlantic 2765<br>(Ascap), BMI                                                                 | 6                 | 27           | 25           | BABY TURN ON TO ME<br>Impressions, Crown 1954 (Camd), BMI                                            | 10                |
| 4  | ★            | STAND BY YOUR MAN<br>Carla Williams, Tema 1472<br>(Gallito), BMI                                                    | 11                | ★            | 42           | LOSERS WEEPER<br>Ella Janna, Jodel 5076 (Phonny), BMI                                                | 5                 |
| 5  | ★            | 10-15-20 (25-30 Years of Love)<br>Presidents, Sussex 207<br>Jockey/Infelco, BMI                                     | 7                 | 29           | 30           | HEART ASSOCIATION<br>Emotions, Virel AD45 (Pen's), BMI                                               | 2                 |
| 6  | ★            | I AM SOMEBODY<br>Johnny Taylor, Star 0078<br>Greenwoodville, BMI                                                    | 4                 | ★            | 33           | THE BEST YEARS OF MY LIFE<br>Edie Hall, Star 0077<br>(East/Westphal), BMI                            | 4                 |
| 7  | ★            | STILL WATER (Love)<br>Part Two, Motown 1170 (Jobete), BMI                                                           | 7                 | 34           | 31           | IF YOU WERE MINE<br>Ray Charles, ABC/CTIC 1121<br>(Targema), BMI                                     | 5                 |
| 8  | ★            | PART TIME LOVE<br>Auntie Fables, Inc. 2178<br>(Unesco/Escort), BMI                                                  | 8                 | 32           | 34           | I DON'T WANNA RHYME<br>Ronnie Davis, Columbia 4-45240<br>Bellefonte, BMI                             | 2                 |
| 9  | ★            | CHECK 2A ULINKWENO<br>(Little White World)<br>Temprations, Gracie 7102 (Jobete), BMI                                | 5                 | 33           | 37           | MAKE IT EASY ON YOURSELF<br>Denise Warwick, Seeger 12934<br>(Varnum), ASCAP                          | 3                 |
| 10 | ★            | DEEPER & DEEPER<br>Doris Payne, Intimate 9080<br>(Gold Forever), BMI                                                | 7                 | ★            | 34           | I NEED HELP (I Can't Do It Alone)<br>Bobby Byrd, King 6223 (Critic), BMI                             | 3                 |
| 11 | ★            | HEAVEN HELP US ALL<br>The Four Seasons, RCA Victor 8000<br>(Span & Van Stuck, ASCAP)                                | 7                 | ★            | 35           | — WAIT A MINUTE<br>Last Generation, Brunswick 35441<br>(Julio-Brian), BMI                            | 1                 |
| 12 | ★            | LET ME BACK IN<br>The Impresses, Capitol 632<br>(Julio-Brian), BMI                                                  | 6                 | ★            | 36           | GIMME SOME<br>General Convict, Down to Earth 100<br>(Mary-Ellen), BMI                                | 11                |
| 13 | ★            | EXPRESS YOURSELF<br>The Three Degrees 1132 (Swarm Street)<br>Rhythm Band, Warner Bros. 7417 (Warner-<br>Bros.), BMI | 11                | ★            | 37           | TIME WAITS FOR NO ONE<br>Friends of Confection, RCA 4-C085<br>(Kinmar), BMI                          | 4                 |
| 14 | ★            | TWO TEARS OF CLASH<br>Smiley Robinson & The Miracles,<br>Lambert (Jamaica), RCA Victor 8000<br>(Julio-Brian), BMI   | 7                 | ★            | ★            | LEAD ME ON<br>Owen Kneale, Columbia 4-45214<br>(Lewis), BMI                                          | 2                 |
| 15 | ★            | SOMEBODY'S BEEN SLEEPING<br>100 Proof Acid In Soul,<br>Hot Wax 7054 (Gold Forever, BMI)                             | 11                | ★            | 47           | STAND BY ME<br>Quind & Jimmy Buffin, Soul 35076<br>(Progressive), BMI                                | 2                 |
| 16 | ★            | FUNKY MAN<br>Kool & the Gang, Delta 324<br>(Delta/Delmark), BMI                                                     | 8                 | ★            | ★            | YOUNG HEARTS GET LONELY, TOO<br>New Young Hearts, ZEA 5001<br>(Thorne & Thorne-Lancaster Music, BMI) | 1                 |
| 17 | ★            | ACE OF SPADES<br>Q.V. Wright, Beck Rack 615 (Don, BMI)                                                              | 7                 | ★            | 28           | I ORO AT<br>Barbara Acklin, Brunswick 55440<br>(Julio-Brian), BMI                                    | 1                 |
| 18 | ★            | I DO TAKE YOU<br>Three Degrees, Roulette 7068<br>(Plasticity/Music, ASCAP)                                          | 9                 | ★            | ★            | I CAN'T GET OVER LOSING YOU<br>Donny Elbert, Ballad 101<br>(Lester/Green, BMI)                       | 1                 |
| 19 | ★            | LIVE UPSHIRING<br>Los Osvalle, Oakar 602 (Julio-Brian), BMI                                                         | 11                | ★            | 45           | KROOVE ME<br>George Frey, Chesswax 435<br>(Malaco/Ruffines, BMI)                                     | 5                 |
| 20 | ★            | SEEMS LIKE I GOTTA DO WRONG<br>The Roots, Soul Clock 1024 (Dicker, BMI)                                             | 11                | ★            | ★            | I CAN'T GET NEXT TO YOU<br>Al Green, Hi 2162 (Jobete), BMI                                           | 1                 |
| 21 | ★            | TWO LIGHT, TWO LIGHTS<br>Satisfactions, Lionel 325<br>(Tatell/Len-Tragic, BMI)                                      | 5                 | ★            | 47           | YOU &<br>Carla Marie Hunt & Charlie Horrocks,<br>Calle 173 (JAAS), BMI                               | 1                 |
| 22 | ★            | BIG LES WOMAN<br>(With a Short, Short Mini Skirt)<br>Luther Ingram, Horizon 100 (Crown), BMI                        | 5                 | ★            | 47           | SWAMP INSPIRATION, ATLANTIC 2750<br>(Sunburst), BMI                                                  | 1                 |
| 23 | ★            | I'M NOT MY BROTHER'S KEEPER<br>Flaming Ember, Hot Wax 7006<br>(Horizon), BMI                                        | 5                 | ★            | 47           | SO THAT'S THE WAY I WANT OUR LOVE<br>Joe Simon, Sound Stage 7 2667<br>(Cee Ann/Jaba), BMI            | 1                 |
| 24 | ★            | TO THE OTHER MAN<br>Luther Ingram, Koko 2106<br>(Marshall), BMI                                                     | 3                 | ★            | 48           | FROM ATLANTA TO GOODBYE<br>Marlene Andrews, Delta 129 (Phonny, ASCAP)                                | 1                 |
| 25 | ★            |                                                                                                                     |                   | ★            | 49           | CHANGING THINGS<br>B.B. King, ABC 11280<br>(Phonny/Phonny), BMI                                      | 1                 |
| 26 | ★            |                                                                                                                     |                   | ★            | 49           | YES WE CAN<br>Lee Dorsey, Polygram 14038<br>(Marshall), BMI                                          | 1                 |

From the  
Music Capitols  
Of the World

## DOMESTIC

• Continued from page 25

**NASHVILLE**

**Rick Powell** recently completed composing, scoring and taping a movie for General Telephone. In the movie which concerns General Telephone data, Powell wired the moog and an harp together to develop a sound which he terms the "marp." Powell is owner and president of Athens recording studio in Nashville. Jack Moran will release a single soon on the Athens label, "Skip a Rope." Moran, who originally wrote the song, had released it on his LP and

*(Continued on page 32)*

(Continued on page 32)

## Basford Division to Host College Radio Conference

**SAN FRANCISCO**—H.R. Basford Co., Record Division, will host the Northern California Radio Conference to be held at the Fairmont Hotel, Saturday (14). The purpose of the conference is to create a platform for college students and professors so that they may get in-depth answers to questions pertinent to radio and be exposed to commercial radio.

Various industry figures including Jerry Schoenbaum, president of Polydor Records; Bob Fead, vice president of A&M Records; Mar Schläpfer, president of Janus Records; Dick Starr, program director, KYA, San Francisco; Willis Duff, manager of KSAN-FM, San Francisco; Bob Jones, music director, KDIA, Oakland; Peter Scott, program director, KSFO, San Francisco; and Bill Drake, programmer, consultant to RKO Radio chain and various independent radio stations, will attend and speak at the conference. Also on hand will be the Basford promotion staff, Bud Hayden, Paul Pieretti, Bob Buziak, Dennis Dellinger and Sarah Hussard.

The meeting will define various functions of each segment of the radio and record industries and give potential commercial radio personnel an opportunity to become educated in the commercial radio field and record industry.

# 5° Fahrenheit

sings

Daddy's Home

bw Vibrations

breaking in

Richmond Birmingham St. Louis

New Orleans Baltimore Buffalo Charlotte



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ABET 9441

Soul

Billboard SPECIAL SURVEY For Week Ending 11/7/70

BEST SELLING

## Soul LP's

\* STAR Performer-Single's registering greatest proportionate upward progress this week.

| This Week | Last Week | Title, Artist, Label, No. & Pub.                                            | Weeks on Chart |
|-----------|-----------|-----------------------------------------------------------------------------|----------------|
| 1         | 1         | THIRD ALBUM<br>Jackson 5, Motown MS 718                                     | 6              |
| 2         | 2         | TEMPTATIONS' GREATEST HITS VOL. 2<br>Gordy GS 954                           | 6              |
| 3         | 3         | STILL WATERS RUN DEEP<br>Four Tops, Motown MS 704                           | 32             |
| 4         | 4         | THE ISAAC HAYES MOVEMENT<br>Enterprise EMS 1010                             | 30             |
| ★         | 9         | CURTIS<br>Curtis Mayfield, Curtom CBS 8005                                  | 5              |
| ★         | 19        | ABRAXAS<br>Santana, Columbia KC 30130                                       | 4              |
| 7         | 7         | SEX MACHINE<br>James Brown, King KS 7-1115                                  | 6              |
| 8         | 8         | SIGNED, SEALED, DELIVERED<br>Stevie Wonder, Tamla TS 204                    | 8              |
| 9         | 5         | SPIRIT IN THE DARK<br>Aretha Franklin, Atlantic SO 8365                     | 8              |
| 10        | 6         | CHAPTER TWO<br>Roberta Flack, Atlantic SO 1569                              | 10             |
| 11        | 11        | ECOLOGY<br>Rare Earth, Rare Earth MS 514                                    | 17             |
| 12        | 10        | DIANA ROSS<br>Motown MS 711                                                 | 17             |
| 13        | 14        | COSMOS' FACTORY<br>Crescendo Chamberlaine Rereval, Fantasy 8422             | 12             |
| 14        | 13        | THE LAST POETS<br>Douglas 3                                                 | 20             |
| 15        | 15        | OTIS REDDING/JIMI HENDRIX EXPERIENCE<br>Roxana MS 2029                      | 6              |
| ★         | 37        | BAND OF GYPSYS<br>Jimi Hendrix, Buddy Miles & Billy Cox, Capitol STAD 472   | 25             |
| 17        | 18        | (If You Let Me Make Love to You) I WON'T<br>Roxana Dyeon, Columbia CS 30223 | 9              |
| 18        | 17        | GULA MATARI<br>Quincy Jones, A&M SP 3030                                    | 11             |
| 19        | 16        | DIDN'T I (Blow Your Mind This Time)<br>DeDonico, Philly Groove PG 1153      | 14             |
| 20        | 12        | WILSON PICKETT IN PHILADELPHIA<br>Atlantic SO 8370                          | 8              |
| ★         | 24        | NEW WAYS BUT LOVE STAYS<br>Supremes, Motown MS 720                          | 2              |
| ★         | 22        | AB<br>Jackson 5, Motown MS 709                                              | 23             |
| 26        | 28        | CHANGING TIMES<br>Four Tops, Motown MS 721                                  | 3              |
| 24        | 23        | MAD DOGS & ENGLISHMEN<br>Joe Cocker, A&M SP 6002                            | 8              |

| This Week | Last Week | Title, Artist, Label, No. & Pub.                                         | Weeks on Chart |
|-----------|-----------|--------------------------------------------------------------------------|----------------|
| ★         | 31        | SUPER HITS<br>Marvin Gaye, Tamla TS 300                                  | 2              |
| ★         | 29        | THE MAGNIFICENT 7<br>Supremes/Four Tops, Motown MS 717                   | 2              |
| 27        | 27        | BLACK TALK<br>Charles Earland, Prestige PR 7758                          | 23             |
| 28        | 30        | GREEN IS BEAUTIFUL<br>Grant Green, Blue Note BST 84343                   | 10             |
| 29        | 22        | PITCHES<br>Curtis Carter, Atlantic SO 826                                | 6              |
| ★         | 34        | POCKETFUL OF MIRACLES<br>Smokey Robinson & the Miracles, Tamla TS 306    | 2              |
| 31        | 32        | STAND<br>Sty & the Family Stone, Epic BN 34454                           | 80             |
| ★         | 38        | INDIANOLA MISSISSIPPI SEEDS<br>B.B. King, ABC ABC3 713                   | 3              |
| ★         | 39        | I'M MY BROTHER'S KEEPER<br>Jimmy & David Buffin, Soul SS 728             | 4              |
| 34        | 36        | BITCHES BREW<br>Miles Davis, Columbia GP 26                              | 26             |
| 35        | 35        | EXPRESS YOURSELF<br>Watts 102nd Street Rhythm Band, Warner Bros. WS 1864 | 19             |
| 36        | 25        | BAND OF GOLD<br>Frieda Foyt, Imstrom ST 7201                             | 13             |
| 37        | 26        | WAR & PEACE<br>Edwin Starr, Gordy GS 948                                 | 10             |
| 38        | 40        | HAPPY & IN LOVE<br>Gloria Lynn, Canyon 7709                              | 15             |
| 39        | 21        | LIVE AT LONDON'S TALK OF THE TOWN<br>Temptations, Gordy GS 953           | 12             |
| 40        | 43        | RIGHT ON BE FREE<br>Voices of East Harlem, Elektra EKS 74005             | 3              |
| 41        | 44        | A GASS<br>Jr. Walker & the All Stars, Soul SS 726                        | 5              |
| 42        | 42        | BLACK FOX<br>Freddie Hubbard, World Pacific Jazz 20162                   | 4              |
| 43        | 43        | EDWY WOMAN<br>Billy Holiday, Mercury HLP5 201                            | 15             |
| ★         | 1         | LED ZEPPELIN III<br>Atlantic SO 7201                                     | 1              |
| ★         | 1         | FREE YOUR MIND<br>Funkadelic, Westbound WB 2001                          | 1              |
| ★         | 1         | OLD SOCKS, NEW SHOES...<br>Jazz Crusaders, Chisa 804                     | 1              |
| ★         | 1         | ONLY FOR THE LONELY<br>Mavis Staples, Vols VOS 6010                      | 4              |
| 48        | 46        | THE GENE CHANDLER SITUATION<br>Henry 10 41504                            | 4              |
| ★         | 1         | THIS IS MY PUSSEY<br>Rudy Ray Moore, Kent 002                            | 1              |
| ★         | 1         | SECOND TIME AROUND<br>Spartans, V.I.P. US 405                            | 1              |

## From the Music Capitals Of the World

### DOMESTIC

• Continued from page 31  
due to its popularity decided to also release it as a single. . . . John Cale, who recently signed with the Hubert Long Agency, will be recording his first LP soon at Bradley's Barn in Nashville. . . . Jim Wagner of Royal Talent Agency has announced exclusive representation of Sadler & Young for the 1971 fair circuit. . . . Bob Summers and the Mike Curb Generation will appear on the ABC Chevy special to be aired on Nov. 15. . . . Burnaby Records has released a new single by Jimmy Buffett. The release is entitled, "Captain America." Buffett is presently preparing for a tour which will include the University of Texas at El Paso on Dec. 15. TOM MYERS

## Campus News

• Continued from page 30

Jackson Five, Motown; "All Right Now," Free, A&M; "It Don't Matter to Me," Bread, Elektra; "No Matter What," Badfinger, Apple; "Tears of a Clown," Smokey Robinson and the Miracles, Tamla. . . . WUNH, University of New Hampshire, Durham, Dave Carey reporting: "One Less Bell to Answer," Fifth Dimension, Bell; "Green-Eyed Lady," Sugarfoot, UA; "Gracious," (LP), Gracious, Capitol.

LOOKING  
for three sard and sitar players?  
LOOK  
on page 140 of BILLBOARD'S 1970  
Campus Attractions Directory

Just in time for the heaviest  
month in Neil Diamond history!

**"He ain't heavy... He's my brother"**

55264

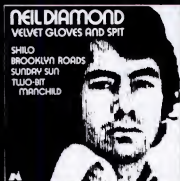
By

**NEIL DIAMOND**

from his new album "Tap Root Manuscript"



TAP ROOT MANUSCRIPT • Cracklin' Rosie • Free Life • Coldwater Morning • Done Too Soon • He Ain't Heavy . . . He's My Brother • Childsong • I Am The Lion • Madrigal • Socalimon • Missa • African Suite • Childsong (Reprise)  
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SUNDAY SUN  
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MARSHCHILD  
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NEIL DIAMOND  
BROTHER LOVE'S TRAVELLING SALVATION SHOW  
SWEET CAROLINE • Brother Love's Travelling Salvation Show • Dig In • River Run • Newgreen Plains • Juliet • Long Gains • And The Grass Won't Play No Mind • Glory Road • Deep In The Morning • If I Never Knew Your Name • Memphis Streets • You're So Sweet Horevilles Keep Hangin' Round Your Face • Huron • You Don't Come Easy  
STEREO (LP) UNI 73047



NEIL DIAMOND  
touching you  
touching me  
TOUCHING YOU, TOUCHING ME • Everybody's Teller • Mr. Bojangles • Smokey Lady • Holly Holly • Both Sides Now • And The Singer Sings His Song • Ain't No Way • New York Say • Until the Time For You To Go  
STEREO (LP) UNI 73071



NEIL DIAMOND  
GOLD  
GOLD • Lady • Both Sides Now • Salty Man • Holly Holly • Cherry Cherry • Kentucky Woman • Sweet Caroline • Think The Lord For The Nighttime • And The Singer Sings His Song • Brother Love's Travelling Salvation Show  
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*his biggest HIT ever*

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## NOVEMBER 7, 1970



Dylan aims to please and before speculation can turn to fear of a Dylan downfall, the great one changes disguises and reaches another era. Country-rock is the fare, Al Kooper and David Bromberg back him up, and 12 new numbers jump off the disk to challenge fans and critics. "If Not For You," "Day of the Locusts," "If Dogs Run Free" and "Father of Night" should keep rock happy for the next six months.



In addition to his hits, "I (Who Have Nothing)" and "Daughter of Darkness," Jones comes on strong with his delivery of "Lodi," as well as "Try a Little Tenderness" and Rod McKuen's "Love's Been Good to Me." Other standouts in this package headed for the top of the charts, are "What the World Needs Now," and a sensational new ballad beauty, "Can't Stop Loving You."



This LP should prove a definitive part of any serious collector's record library for it is truly a "greatest hits" package with several million sellers included. Among the selections to be listened to evermore are "Sing a Simple Song," "Stand," "Dance to the Music," "Hot Fun in the Summer-Time," "Everyday People," and Woodstock's theme, "I Want to Take You Nigher."



Chairmen of the Board generate much of the excitement of the early Temptations and have broken from the starting gate like few groups do, offering distinct lead singers with General Johnson, Narrison Kennedy, Genny Woods and Eddie Curtis. Holland, Dozier & Holland are behind this slick pop-soul revue, as the group records live at the Apollo "Everything's Tuesday," "Patches," and "Pay the Piper."



This two record set could apply be called "the Best of Joan Baez" for it contains some of the most outstanding material from her previous albums. All phases of this important talent are included from English ballads, to Dylan, to modern country, to contemporary folk material, to gentia protest and the package serves as an excellent sampler for holiday buying.



Miles once again turns in an album that is fat and heavy with a crisp sound and section urging things along. Miles once again plays his front-line drums that may not fit every setting but works here as the rest of the band are able to hold their own against them. The title tune and the instrumental "Easy Greasy" are two good sample tracks.



The lyric content is the same, but Buckley has put a slightly more improvisational background behind them to emphasize a spiritual existence in the universe. "Jungle Fire," conveys the small existence of a human being. "Star Sailor," follows along the same lines with Buckley's version of the sounds from outer space. This LP represents a distinctive change from the usual Buckley fare.



Porter Wagoner is great in the image of Skid Row Joe. He's cut similar material before, and he knows how to bring every bit of pathos out of the sad lyrics. The songs include "One More Time," "The Town Drunk," "The Silent Kind."



This is solid country fare and will move well in retail outlets. Deejays, too, will like the cuts. George Hamilton IV gives the vocals sincerity and true country styling. "There's No Room in This Rot Race," "Me and Bobby McGee" are typical.



Once again, Weylon Jennings proves his mastery over a wide variety of material. Key sales draw, of course, will be his little tune "Singer of Sad Songs," but "Nonky Tonk Woman" is very strong and, with evening airplay, could become a hit. Also good are "If I Were a Carpenter" and "Rock, Salt and Nails." Lee Hazlewood, producer, sings on the latter cut.



Joan Sutherland is brilliant in this two-LP collection of French opera bon bons, which not only has such familiar fare as arias from "Olorah," "Louise," "Les Par-chours de Paris" and "Faust," but arias from such rarities as Gounod's "Le Tribut de Zamora," Bizet's "Vasco de Gama," Offenbach's "Robinson Crusoe," and Auber's "Mamou Lescaut," plus many more.



London OSA 1437 (5)  
Joan Sutherland's Marguerite de Valois and Martina Valentinova glow in this eagerly-awaited four-LP package. London Records has done proudly with all of them, including Noguerra Tourangeau, Anastasio Venzios, Gabriel Bacquier, Nicole Ghiselin and Dominic Cossa. Richard Bonynge conducts the Ambrosian Opera Chorus and New Philharmonia Orch.



Alto saxophonist Paul Desmond here takes a whole lot of Paul Simon tunes and aided by a soft rhythm gives them quite a workout. Desmond's alto picks daintily at the title tune, "Mrs. Robinson" and others, weaving a delicate improvisational web around them. This approach plus the familiarity of the material should broaden the album's appeal.



The acknowledged master of the bossa nova takes another trip right down south and comes up with a mellow, soft, whispering album where Jobim's guitar, piano and electric piano has a flute for company [except on "Girl From Ipanema" where Jerry Dodgion's alto takes over]. Some distinctive bass flute work comes from Joe Farrell. The whole album is reflective music, done by professionals.



This program of pop-jazz, big band arrangements of contemporary pop numbers, as well as exceptional originals penned by the conductor, offers much potential for the charts. . . pop and jazz. The debut package on the New York based label, opens with James Taylor's "Country Road," and moves on to Stephen Stills' "Carry On," and Paul McCartney's "Junk." Originals, "Sensifer" and "Macho Callahan" are super.



The Moments are the class of the soft soul crowd. They have put All Platinum's Stang label on the pop-soul map in a big way. Their "Love on a Two-Way Street" stars on this beautifully produced palate of soul, with more smooth excursions to be found in the grooves of "Key to My Happiness," "I Oo," "Lovely Way She Loves" and the Beatles' "Rocky Raccoon."



In the musical hands of Kenny Gamble and Leon Huff, the four Intruders resound with Philly soul, swinging smoothly and joyfully to the stunning arrangements of Thom Bell, Roland Chambers & Bobby Martin. Producers Gamble & Huff cook up a special vitality and instrumental excitement that sparks the group to soar on "This Is My Love Song," "Brand New Me," "Tender" and "One in a Million."



Andy Williams has rounded up his three brothers for a jolly Christmas outing. The Williams quartet has a happy time with such seasonal favorites as "White Christmas," "Have Yourself a Merry Little Christmas," "The Christmas Song" and a flock of carols that roll out at a merry pace. The package was produced by Andy Williams and he did an expert job.



Ames' Christmas LP contains some fresh holiday material in addition to the perennial favorites. Among the former are a meaningful "Some Children See Him," "The Prince of Peace," and the secular "Christmas is the Warmest Time of the Year." On all cuts, Ames' baritone is rich, and where called for, reverent.



Elvis is bigger than ever and his ever-growing audience will enjoy a budget-sized Christmas package that packs all the genius of Elvis in a holiday way. "White Christmas," "If Everybody Was Like Christmas," "Blue Christmas," and "Mama Liked the Roses" are Elvis at his best, revitalizing these seasonal favorites with the same true grit as he polishes his hits.

# Billboard Album Reviews

NOVEMBER 7, 1970

Great Jones

## POP

### GREAT JONES— Torsil T 4002 (S)

One of the delights of this LP by a new, original blues-rock group is the consistently superior material; no throwaway cuts here. Among the more commercial cuts are "Finding My Way," "You Don't Know Nothing About Love," and "I Ain't Got Long." Deserved radio exposure could well make a new name out of the charts.



## POP

### TOWER OF POWER— East Ray Grass San Francisco SO 204 (S)

There's a mystery that sometimes surrounds an artist or a place—in this case, both of which perhaps might be so strong that it hinders all other factors. Undoubtedly, this LP will get heavy airplay, especially on progressive rock stations. But it's the mystique factor that will prove the stronger sales lure. Cuts include "The Skunk, the Goose, and the Fly" and "Kick Yourself Out."



## CLASSICAL

### SCRABIN: PIANO WORKS— Nikolai Scriabin Mercury SR 90525 (S)

The voice for Scriabin's music is growing and now that Nikolai Scriabin's piano interpretations of 11 of his pieces is available, it should grow even more. Miss Sorensen's piano is as fiery as the composition and she's made Scriabin's music signature her own. The disk is a rare and beautiful matching of composing and performing talents.



## RELIGIOUS

### O'NEIL TWINS— The Ambassadors of Gospel Peacock PEP 152 (S)

The outstanding harmony style and amazing vocal range they have put the O'Neil twins among the hardest in the field of religious entertainment, are immediately apparent in this album. Their treatment of such tunes as "Oh, Mary, Mary," "Joy, Joy, Joy," and "The Promise of God" are credible and inspirational, and designed to add a new dimension to their popularity.



## POP

### DECEMBER'S CHILDREN— Mousterman 5 0128 (S)

This album is heavy with excellent cuts, including "Hide the Water," "Slow It Down," and "Sweet Talkin' Woman," the latter tune featuring a good beat. "Jane's Song The Slow One" and "Afternoon" are also good. Bob Shed produced this very good progressive rock LP.



## LOW-PRICE POP

### PLATTERS— Only You Mercury MDS 1002 (S)

The Platters established their vocal group style in the 1950's and it held up through the changing fashions. Some of their best work is offered here and will bring them an even wider audience. The memorable cuts are "Only You," "Harbor Lights," "With This Ring" and "I Love You Because."



## CLASSICAL

### RETNOV: SYMPHONY NO. 5/ CALM SEA AND PROSPEROUS VOYAGE—John Alldis Choir/ New Philharmonia Orch. (Bolet) Columbia M 30085 (S)

Bethoven's ever-popular Fifth Symphony is beautifully re-created here by Pierre Boulez conducting the New Philharmonia Orch. Written at the end of 1807, the conclusion is brisk and sparkling, and under Boulez's direction flows majestically to a dramatic climax.



## RELIGIOUS

### HARLEM CHRISTIAN TABER- NALE CHURCH CHOIR— Anthology of Black Gospel Music Legacy LEC 114 (S)

This album of black gospel music by the Harlem Christian Tabernacle Church Choir traces the course of black gospel from its early origins to the present time. The result is an album of vital, exuberant, melodic songs that encourage the listener to sing along.



## POP

### THIS IS AL NIRT— RCA Victor VPS 4025 (S)

Here's many of the reasons why Nirt has been a hot record ticket, for this two-LP set represents some of his previous top efforts. Examples are "Sugar Lips," "Glorious Candy," "Down by the Riverside" and "The Girl from Ipanema." His trumpet is undeniably musicianship at its finest.



## CLASSICAL

### THE GERSHWIN ALBUM— Estimote/Philadelphia Orch. (Grammy) Columbia MG 30073 (S)

This deluxe edition of Gershwin's classics should prove a boon to pop and serious music buyers both, and especially at the bargain price. With Eugene Ormandy and the Philadelphia Orchestra, it features Philharmonic performing the "Concerto in F" along with the complete untitled version of "Rhapsody in Blue."



## CLASSICAL

### CHOPIN: FOUR BALLADES— Philip Entenmont Columbia M 30076 (S)

This is a perfect blending. Chopin's romantic ballads and Philippe Entenmont's wistful piano playing go hand in hand and emerge as a new disk experience. Entenmont never strays from the composer's intent but his interpretation gives the ballades more depth than they ever had.



## CHRISTMAS

### JOSE FELICIANO— RCA Victor LSP 4421 (S)

Jose Feliciano applies his unique vocal and instrumental skills to this recording of popular Christmas songs. Supported by a creative arrangement of strings, brass and percussion under the direction of Perry Rakoff Jr., Feliciano adds interesting new dimensions to old Christmas favorites like "Silent Night," "Little Drummer Boy," "Mary, Mary, Boy Child," and "The Cherry Tree Carol."



## POP

### FRANK ZAPPA— Chicago's Revenge Epic/Reprise MS 3020 (S)

Frank Zappa strikes again with a veiled musical package. "Chicago's Revenge" has the instrumental support of other members of the Mothers of Invention. The title song is the sexiest, longest, but has to share prominence with "The Nancy & Mary Music," whose three parts add up to more, but one cannot ignore "Rufy Wants to Buy for a Duck," "Trampin' vania boogie" or the other intriguing cuts.



## CLASSICAL

### KAININ: SYMPHONY NO. 2 —USSR Symphony (Eastwest) Melodisc/Angel SA 40132 (S)

Vasily Kalinnikov, in spite of a lifetime of illness and poverty, without doubt among the most romantic of Russian composers. His second symphony, which in many ways recalls the works of Borodin, is lyrical, masterly and full of romance. Performed here by the USSR Symphony Orch., under the baton of Evgeny Svetlanov, the beauty and classic creativity of the composer are once more brought to life.



## CLASSICAL

### R. STRAUSS: ALSO SPRACH ZARATHUSTRA—Royal Philharmonic (Swing) London Phase 4 SPC 21053 (S)

Currently probably one of the most familiar pieces in the classical repertoire—the opening of this Richard Strauss work—since the release of the film, "2001" which used it as a recurrent motif. Henry Lewis takes the Royal Philharmonic, and charts through this emotional work, aided by Norita Tawel on violin and the Impetuous sound of Phes 4.



## CHRISTMAS

### CHARLEY PRIDE— Christmas in My Home Town RCA Victor LSP 4406 (S)

Country Charley Pride has a sure winner in this top program of new and older Christmas favorites. He offers first rate treatments of the little-known "O Holy Night," "Silent Night," and "Deck the Halls." Of more recent vintage are a delightful "Santa and the Kids," "Happy Christmas Day" and "Christmas in My Home Town."



## POP

### SWEETWATER— Just for You Kaplan KS 6417 (S)

This LP has been worth waiting for, adding a much needed freshness to rock. Sweetwater is full in sound and not at all phony. It creates moods of excitement, sorrow, and grandeur with real non-plastic music. Their rendition of "Compared to What" is classic and their treatment of original material such as "Song for Romeo" and "Just for You" will place them high on the charts.



## CLASSICAL

### SCHUBERT: SONATA IN D/ IMPROMPTUS Alkeist Kassinik Melodisc/Angel SA 40145 (S)

Alkeist Kassinik is a young Soviet pianist of distinction. He makes his American debut with this recording of Schubert's "Sonata in D Major" and his success there is assured. He grasps the romantic, melodic and animated rhythms of the composition with style, verve and a soaring musicianship.



## POP

### HAPPY & ARTIE TRAUM— Capitol ST 586 (S)

The songs and vocal performance of Happy and Artie Traum, despite contemporary criticisms and, in some, smack of the traditional folk style, much like some of Dylan and the Band's work. Outstanding cuts on their debut LP are "Uncle David Say," "Mama, It's Such a Long Ride Home," "Golden Bird," and the Band's "Going Down to See Bees."

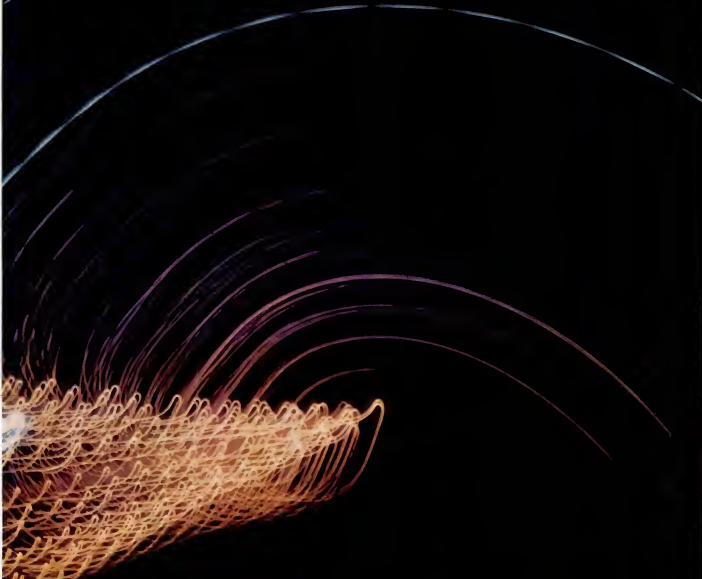


## CHRISTMAS COUNTRY

### ROCK OWENS & HIS ROCKABROS—A Merry "New Year" Christmas Capitol STB 486 (S)

This package is a bargain from several points of view. Firstly, it's a Buck Owens package. Secondly, it contains two disks at a special price. Thirdly, it has a double hit cover with suitable Christmas touches. Twenty tunes are included, such as "Christmas Time is Here," "Merry, Merry Christmas" and "Christmas Morning."

# THE CASSETTE STORY



**NOW AT THE CROSSROAD**

A BILLBOARD REPORT

By  
Bruce  
Weber

# CASSETT ARE COMING

For five years  
many have talked  
it down. Or wished  
it would go away.  
But cassettes are  
too important  
to overlook.

Have cassettes fulfilled their promise?

Not yet.

Nonetheless, it is apparent that the next few years will see cassettes achieve—at last—the long-held promise first expected of them. Cassette technology is growing more rapidly than any other area of the tape recorder industry.

The controversy over the value of cassettes isn't likely to persuade electronics manufacturers from pro-

ducing cassettes or consumers from buying them.

Even as production falters, especially in prerecorded software and custom duplicating (and sales of 8-track players and tape cartridges mount), executives are exceedingly skeptical about forecasts that business will continue to be sour.

Those few who foresee a mild downturn (in cassettes) say the prospect isn't prompting them to cut back. "We don't see any reason to pull in our horns," says an industry spokesman. "We see our future as pretty recession-proof."

Why is the future so rosy?

Because several significant technological and economic factors will bring about advances previously thought unobtainable, like:

- Cassette recorders, combined with stereo receivers, represent a new form of component integration.
- Dolby noise-reduction systems are being built into cassette recorders.
- Auto manufacturers have accepted cassette players as factory-installed optional equipment.
- The high fidelity industry has swung solidly behind the cassette.
- The improvement in cassette tapes themselves.
- Cassettes changers which play automatically up to 24 cassettes in preselected sequence and play both sides of each cassette during automatic operation. The changers, with the aid of automatic reverse, can

play up to 24 hours of uninterrupted music.

• The explosion of blank cassette tape as an entertainment and educational communications medium.

Adding to the future dimension of the configuration is the proliferation of equipment. There are portable battery-operated machines, recorders with radio built in, specialized units for auto and home, AC-operated stereo machines, equipment with digital counters, cassette record/playback stereo systems with separate speakers, and cassette decks (a record/playback unit with pre-amplifiers only which can be plugged into any existing stereo hi-fi system).

Portable monaural recorders with AM-FM radios and mini-compact portable mono recorders continue as major sellers. The former possesses AM-FM radios with a big sound and are outfitted with rugged cassette mechanisms. The latter have microphones built in and have frequent response characteristics that make them well-suited for all types of voice recording. Mono battery-operate

models—all expensive portables—are without record function but have wide acceptance among teen-agers.

Cassette attractions are still alluring—size, simplicity and ease of use are irresistible; the practicality of cassettes are obvious—background music anywhere you happen to be, recording interviews, lectures and instructional courses, recording of radio programs and music off the air.

Before, cassette manufacturers stressed convenience over performance. But now add still another convert to the concept: The often snooty but aware high fidelity industry.

It favors cassettes because its reel-to-reel tape motion is basically sim-

Written by section editor Bruce Weber and Eliot Tiegel. Graphic design by Herbie Rouse. Photos by Eliot Tiegel.

# ES

# again



pler and less trouble-prone than the sliding tape motion of the continuous loop cartridge. Additionally, cassette tape can be rewound in seeking out a wanted passage; and the recording function is much easier to offer in consumer models on cassette tape.

Stereophiles, of course, realize cassettes aren't fidelity pure, but cost, simplicity and convenience easily outweigh their shortcomings.

Cassette decks for use in conjunction with a stereo hi-fi system are all part of a new breed of cassette performances. Cassette decks have wow and flutter as well as noise speci-

fications superior to those machines of even a year earlier. Decks now feature adjustable bias, to permit recordists to take advantage of all the fidelity the new high-density and special formulation tapes offer.

3M's Wollensak division has introduced a quadrasonic cassette deck—the industry's first complete 4-channel stereo cassette playback system. Several other companies, including Ampex, Astrocom/Marlux and Lumistor Products, have demonstrated prototypes of 4-channel cassette equipment.

Continued on page C-25



# Introducing blank cassettes, cartridges and reels so easy to sell, it's almost embarrassing.



Selling should be a challenge—or so they say. We're sorry to inform you, though, that selling our new unrecorded tape line is no challenge at all. Just consider the following:

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Blanks are being bought for a variety of reasons. Four ideal conditions pictured top to bottom are: a student taping her lesson in the classroom; clinical social worker Robert Anderson records material from a professional journal for his later use; entertainment lawyer Richard Hirsch transcribes material from a professional series his office receives, and eye doctor Jerry Karasick tapes a patient's prognosis for his records.



By Eliot Tiegel

## It's the age of self-expression, so people are doing their blank blank thing

**T**his is the era of self-expression many record company executives admit as they point to balladeers and collective groups of musicians who are creating their own impressions through their music.

Executives at companies which manufacture blank tape will heartily concur. For this is indeed the time when people are using a new found tool—the cassette recorder—for self expression. Not musically, but in the spoken word as which has become a most powerful facet of the cassette business.

People are talking to each other, about one another and for each other's benefit.

The result: unparalleled sales for blank cassette tape. And a wide chasm between blank tape sales and prerecorded music sales to the tune of 12 to 15 to 1.

It would seem for every Beatles cassette sold, upwards of 15 people are going to stores to buy blanks for their own particular usage.

"We see a tremendous surge of educational usage for blanks, not only in schools but in industry," says Bill Madden, marketing director of 3M's Magnetic Products Division. The sales are in direct correlation to the influx in America of cheap cassette recorders from Japan.

When the cassette machine (the Norelco sound camera) was introduced in this country five years ago, it was promoted as a voice recording device. This image for the cassette system has remained with the configuration despite high priced equipment and home and car units being developed. Eight-track seems to have established itself as a music playback system while cassette, ever trying to overcome 8-track, has become the darling of the expressionist, do-it-yourself gang.

"People are corresponding with each other via cassette newsletters," Madden points out. "This movement is starting to spread to corporations across the country. Companies are also using cassette machines for dictation and as industrial communicators. College kids are recording lectures and the cassette machine has replaced the reel-to-reel machine in

many instances. Our sales of blank tape have been a really bright spot for us."

3M maintains two grades of blank tape—the Highlander series introduced the first of this year, which is a standard brand of tape at a medium retail price. A C-60 sells for \$1.39; a C-30 sells for 99 cents and a C-90 sells for \$1.99. This line is designed for portable machines and kids with an economic pocketbook. These tapes come packaged in paper rather than plastic boxes.

The Scotch brand line, introduced in 1967, starts at \$1.65 for an album type box and \$1.75 in a mailer; the C-60 sells for \$1.95 or \$2.05; a C-90 sells for \$2.95 or \$3.05, and a C-120 sells for \$3.95 in an album box only.

The Scotch brand appeals to a person who is more discriminating about the quality of his recording. 3M feels its main competition in this field are BASF and Norelco. Its price is 50 percent higher than that charged by Certron or Audio Magnetics, Madden says.

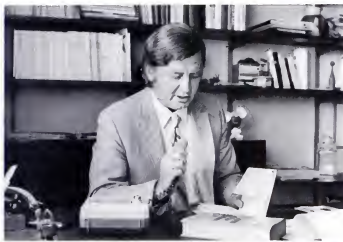
In addition to the name companies in the field (3M, BASF, Ampex, Audio Magnetics, RCA, Bell & Howell, Audio Devices, CBS), there are "a zillion private labels," according to Madden, and many, many problems. "Too often you don't know what you are getting. The tape might just be something a duplicator is winding for a store. There is no field service and no attempt to match the so-called Philips standard. It's kind of a 'buyer beware scene'."

3M sees cassette blanks becoming a very broadly used consumer item. "You have to start using mass merchandising techniques rather than hobbyist outlets because of this development."

Blank cassettes have opened the industrial market, both interdepartmentally and out into the field. "Cassettes have truly become the pen and pencil of the electronic age," Madden opines.

Blank cassettes now account for 25-30 percent of 3M's yearly tape sales—sales which have shown a 100 percent rise each year in the cassette configuration exclusively. Boasts Madden: "We are now starting to see the base getting broader."

Continued on page C-20



# a bumper crop of sound breakthroughs



(Top to bottom) Harman-Kardon, Fisher and Advent's cassette deck are newly introduced high quality cassette recorders incorporating a built-in Dolby noise reduction system.

**R**ECENT SIGNIFICANT TECHNOLOGICAL ADVANCES previously thought unobtainable in cassette players have renewed consumer enthusiasm and sent the configuration barreling ahead to impressive gains.

For many companies, 1970 will be a year of shrinking sales and profits. For manufacturers of cassette equipment, despite the economic uncertainties, this year will be remembered for its innovating breakthroughs.

Surfacing are the Dolby noise reduction system and automatic cassette changers, which, with the aid of automatic reverse, can play up to 24 hours of uninterrupted music.

Both technological breakthroughs promise to give cassettes a new dimension.

First, the Dolby system.

Tape recording in general always has suffered from a high level of background hiss; the problem is particularly acute with tape cassettes, which are recorded at low speed.

Beginning with the premise that all tape has built-in noisiness—the amount of noise varies with tapes' physical and magnetic characteristics

—the Dolby noise-reducer leaves untouched relatively strong sound being fed to the tape recorder. But it amplifies weak signals before they are recorded.

On playback, the Dolby reverses the process. It weakens the low-level sound it had amplified before recording, and thus weakens by a like amount any noise inherently present in the tape.

Advent Corp. is marketing a noise reduction unit which is a simplified version of the professional Dolby system (invented by Ray Dolby, an engineer). The consumer-oriented Dolby reduces only the noise in the treble range rather than the noise present across the entire audio spectrum, since it's the hissy treble noise that's most distressing in tape recording.

Harman-Kardon's CAD-5, Fisher's RC-80, and Advent's cassette deck are newly introduced high-quality cassette recorders incorporating a built-in Dolby noise reduction system which brings about a 10 dB less hiss without affecting the natural sound quality of the actual recording. All the units also include a Dolby "de-fect" switch whenever "conventional" playback is needed. Playing a non-Dolby cassette with the Dolby circuit in action could result in loss of high-frequency response, many feel.

Dolby, while improving the signal to noise ratio of cassettes, does nothing to improve frequency response, distortion, and wow and flutter. Dolby's virtues are further offset by the fact that it is not a compatible system, which means that pre-recorded Dolbyized cassettes only can be played back on units incorporating Dolby principle. (Pre-recorded tapes made with Dolbyized cassette decks had a freedom from tape hiss.)

Actually, the cassette units don't fitted with the Dolby system don't realize the low-noise capability, because commercial cassettes, even those which have been recorded with the Dolby process, have been "de-Dolbyized" to make them compatible with conventional cassette equipment. However, a cassette deck with

a noise-reduction circuit can yield increased frequency response on recordings made on it—an increase of from 12,000 to 15,000 Hz, or almost half an octave. Only one section of the spectrum in the cassette, the mid-high to high-end, will be Dolbyized, where most of the noise is found.

Naturally, a prerecorded cassette, to take advantage of the Dolby circuits on playback units, must be made with the proper Dolby characteristics. Ampex is releasing a few selected classical Dolbyized (or "electronically stretched") cassettes.

The case for changers.

Most cassette changers operate on the same principle—stacking up from two to eight cassettes, like an automatic turntable. The changer plays the first program on each cassette, ejects it and plays the first program on the following cassette. Norelco offers a circulator which flips each cassette over so that when you've finished playing program 1 on the cassette pile, the recorder automatically begins playing program 2 on the same pile.

The ideal changer, and certainly an ultimate unit, would play program 1, reverse automatically and play program 2 before ejecting the cassette and playing the next cassette in the pile. Staar system carousel cassette changers, some of which play both sides of the cassette before going on to the next, soon will be available. Similar automatic-reversing mechanisms are employed in some single-cassette players, and the Staar system's automatic-stop, automatic-eject feature is available even for players without the automatic reverse.

Ampex and Norelco have cassette changers that will play in sequence one side of up to six cassettes, and with an attachment, feed the group back for playing their second sides. Toshiba, Cartape and Tenna recently have introduced stereo automatic reverse cassette players specifically designed for automobiles.

Panasonic's auto 20-cassette changer deck, Benjamin/Lenco's 24-

Enhancing the cassette configuration art (top to bottom) Benjamin/Lenco 24-cassette automatic changer using the Staar system, Panasonic's 20-cassette changer system, and Roberts' automatic-reverse deck.



cassette automatic changer using the Staar system, and units from Roberts are among the many new cassette automatic reverse changers that will be available in 1971. These cassette changers play automatically up to 24 cassettes in preselected sequence. They also play both sides of each cassette during automatic operation.

# So you invest time, money, effort, ingenuity and innovation. Where does it get you?

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Four years ago Ampex Stereo Tapes made a total commitment to the cassette concept. We invested time, money, effort, ingenuity, and innovation, and built the cassette into a staple, profitable source of business for dealers everywhere.

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From the beginning Ampex made the cassette business big business. We released the best of our massive library: a roster of 72 different recording company labels, more than 1500 selections by over 300 artists. And big business means merchandising, promotion and solid, consistent advertising. Cassettes got that, too.

Each year cassettes become a bigger source of dealer profit as more and more labels are released on cassettes. Even the super-cautious people in the music business have finally jumped on the cassette bandwagon. And that's good. Because this is where it's at. Now, and tomorrow.

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**S**NOOTY AUDIOPHILES are beginning to accost cassette as a high fidelity dimension. And, they admit, cost and convenience easily outweigh the configuration shortcomings on the fidelity front.

For the price of an add-on deck, most stereophiles can partake of cassettes. Many decks are specifically designed to be hooked up to existing stereo setups and have wow and flutter as well as noise specifications superior to the high-end models of last year.

These 1971 cassette decks are all part of a new breed of machines for use in conjunction with a stereo hi-fi system, like:

Ampex's Micro 54 deck (\$159.95), featuring front slot loading and automatic eject; Teac's A-24 (\$199.50), powered by a hysteresis-synchronous outer-rotor motor; the Concord F-106 (\$199.79), with dual bias selection, Wollensak's 4850 (\$239.95); and Bogen's CRP.

Admittedly, for a time the cassette sound innovations will be for the delectation of the affluent audiophile, but like almost everything else in the hi-fi scheme of things, cost will eventually level off and then stratify in various quality ranges.

A large selection of high-end integrated compacts is available in which the cassette plays a major role. Some of these three-piece outfits rely solely on cassettes as a program source, including Norelco's 2401 (\$269.95).

More often than not, the three-piece outfits also include an AM-FM radio and a record changer as well. The Concord HES-35 (\$279.95) provides an AM-FM radio and a cassette recorder, together with separate bass and treble, twin VU meters and a headphone jack. Panasonic's Essex (\$349.95) and Sony's HP-199

(\$329.95) add a four-speed record changer to the trimmings.

Buyers with a more generous budget can look at Altec's opulent 912A (\$1,040), with a pair of Santana speakers, a Garrard SL95B automatic turntable, a slot-loading cassette recorder, an AM-FM tuner and a 180-watt amplifier in its control-packed central module.

Why bother adding a cassette deck to your component stereo system, which is more expensive than records and lower in fidelity than any

of the program sources of componentry?

Simple. A cassette deck increases the flexibility of the portable recorder by permitting the buyer to play tapes made anywhere through a component system.

And things are getting better. Cassette manufacturers are luring component buyers with adjustable bias to permit recordists to take advantage of all the fidelity the new high-density and special formulation tapes offer. The incorporation of noise reduction systems also provide

hi-fi buyers with some reason to purchase cassette decks.

Important to the development of cassette as a high-fidelity medium is improvement in the quality of recording area of tape, manufacturers like TDK, BASF, Bell & Howell and 3M have produced a tape which yields an improvement in frequency response of as much as half an octave of bass nearly a third of an octave of treble.

To the audiophile, cassette recorders outfitted with adjustable bias are a necessity, since the introduction of Du Pont's Crolyn tape (using chromium dioxide instead of the conventional iron oxide).

(On conventional recorders, the bias usually is set about 50 kHz. By increasing the bias frequency to 65 kHz and using the new formulations, it's possible to produce a stronger recorded signal and record higher frequencies distortion-free.)

Again, why bother?

Because with a cassette deck (if it includes stereo radio), an audiophile can toy with a complete hi-fi system: playing stereo disks, playing commercially recorded cassettes, playing stereo FM live sources via microphones, recording onto cassettes from FM radio, playing any of the home recorded disks.

It's versatility in such simple and economical form. And you can start a new stereo system, or upgrade an old one with the type of unit that incorporates a stereo receiver with a built-in cassette recorder.

Several companies are marketing the cassette-in-a-receiver format, like Scott and Lafayette.

In short, why add any other component (like cassette) to your high-fidelity system? To make it more versatile, to add to your listening pleasure and to keep up to date in sound innovations. ■



Scott's cassette recorder combined with stereo receiver represents a new form of component integration.



Audiophiles are beginning to accept cassettes as a high fidelity dimension. Scott's 2560 is a good example of component integration.

## The Audiophile Meets the Audio Buff



The stereo cassette recorder preinstalled in a Fisher receiver.



Lafayette's LRK-1600 is part of a new breed of cassette decks specifically designed to be hooked up to existing stereo setups.

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**T** ALL STARTED when J. Herbert Orr returned from Europe in 1945 with a paper bag containing the first oxide formulation.

The improvement in cassette tapes themselves since then gives the configuration a future dimension. New tape stock of vastly advanced quality is being marketed to improve the basic performance of the cassette recorder.

But when talking tape, especially cassette tape, you're talking about two extremes: cheap tape and "cadillac" tape.

Cheap (inferior) tape is the Frankenstein monster of the industry. Many fret about its fantastic rise and worry gloomily whether quick-buck tape producers can be curbed.

"Cadillac" tape containing special formula extends the high-frequency response of most cassette recorders and enhances a consumer-tarnished product.

One, cheap tape, is periling the growth of the industry, while the other pumps life into it. A handful of manufacturers are attempting to alert the industry on "bargain" tapes, incompatible product, price shaving and inferior cassettes.

TDK, 3M Company and BASF, among others, have introduced new cassette tape blanks containing special formula tapes which in one way or another improve the basic performance of the recorders with which they are used.

For example:  
—TDK's C-90 Super Dynamic tape is capable of extending the high-frequency response of cassette recorders to a higher limit (frequency response is from 30 to 20,000 Hz, with a virtually flat response curve from 50 to 10,000 Hz, which is twice that of conventional cassette tape).

—BASF has a new tape called

PLS-35LH which is capable of being saturated with as much as 5 dB more level than standard tape. In addition to its increased saturation threshold, BASF claims that it has lower inherent noise.

—3M's Scotch Dyna-Range low noise tape is available in blank cassette form.

In short, if cassettes are to fulfill their promise, the industry must eliminate cheap tape and emphasize special formulation and high-density tapes to give more fidelity.

First, a discussion of inferior product.

Any optimism resulting from the current sparring between the tape industry and some tape producers over cheap cassettes must be hedged in light of a huge and unpredictable factor: the quick-buck manufacturer.

George Johnson, senior vice president of Audio Magnetics, said the "lack of stringent cassette standards represents a significant threat to the industry. A greater awareness of the situation is needed to prevent a bad problem from deteriorating."

Paul B. Nelson Jr., vice president and general manager of North American Philips' home entertainment products division, said, "Our collective reputation among consumers is being damaged by the shoddy cassettes being produced by opportunistic fast-buck operators."

Wesley A. Estabrook, president of

Audio Devices, said "not enough is being done to stamp out cheap cassettes. Companies are doing a lot of talking about eliminating bad product, but few are taking concrete steps to provide the industry with acceptable goods."

Is anything being done to alert buyers, retailers and the consumer about inferior product?

"Yes."

To combat the situation, Audio Magnetics is educating buyers on how to detect inferior cassettes. It is providing buyers and retailers with templates with the exact North American Philips cassette dimensions. Cassettes out of specification will not pass through the templates, hence the buyer can detect substandard merchandise.

In its pursuit of quality merchandise, Audio Devices has applied for patents covering two processes in blank tape. One covers the 120-minute cassette, while the other is a process—metalized cassette—to reduce static by discharging it through the blank cassette housing.

Audio Magnetics' Johnson adds: "If tape manufacturers fail to heed new industry standards, retail boycotts and warnings by equipment producers, they may be beset with a new problem: consumer desertion."

From Sony:

"Bargain tapes contain little if any lubricants and can cause serious

head abrasion. The heads become pitted and tear the oxide from the tape."

"Then, this oxide builds up into a gummy film, first causing loss of high frequencies and eventually deterioration of sound. Not only are the heads ruined, but the capstan, pinch-roller and tape guides are contaminated as well."

Johnson adds that poor quality cassettes come in two forms, "Over-sized parts produced by overzealous companies overager to make a quick buck, and poor quality cassettes that fail during prolonged use and are incapable of optimum performance."

How did the tape problem deteriorate so rapidly?

"Inferior quality cassettes are being produced to meet low-price requirements," Johnson believes. "The fast growth of the industry attracted numerous firms without the technical know-how to produce good quality products."

Many feel that competitive pressures from major manufacturers, which still are able to cut corners and costs, forced many small producers to fight the battle for business along price lines.

Which brings the industry to the case for quality tape.

It all started about two years ago when Du Pont Corp. introduced a new tape called chromium dioxide, a unique tape formula with the potential of greatly improving high frequency response of any tape recorder modified to accommodate it.

It was a radically different sort of tape, this Crolyn, than any iron oxide tape, and it opened new vistas for hard-pressed cassette tape manufacturers.

Duplicators found new results being achieved with tape formulations. BASF's tape, which has lower inherent

Continued on page C-28

## THE BLANK TAPE MESS:

# From good to goodness gracious!



New tape stock of vastly advanced quality is being marketed to improve the basic performance of the cassette recorder.

Cheap tape is the Frankenstein monster of the blank tape industry. Many fret about its fantastic rise and worry gloomily whether quick-buck tape producers can be curbed.



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**T**he economic ill-wind that has caused the cassette to flounder so helplessly, has also affected other related industries, not the least of which is cassette accessories, a field that has happily basked in the reflected glory of the industry that spawned it. Today, the mood in the area of accessories ranges from cautious optimism to out-and-out panic. Take Jerry Katcher of J.J. Paulson Associates, for instance. Less than a year ago Katcher was among those people that were predicting a rosy future for the sleeping giant of the tape industry. Today he says, "Cassettes are dead! Drape a black flag over them and bury them."

Katcher explained that with the exception of blank loaded cassettes, for which there is still a sizable market, public acceptance of the cassette medium has been very disappointing.

"Even in the blank cassette business, it is only the manufacturers of top quality product that are enjoying any real measure of success," he continued. "Most customers are steering clear of low-cost product because they have been caught too often in the past with a lot of junk."

The chief executive of J.J. Paulson Associates said his company is still maintaining some business in blank cassettes and carry cases. "But," he added, "it is less than 20 percent of our overall business and we are doing it only as a service to our customers who already own equipment and require accessories and other product to keep it functioning."

Endorsing Katcher's comments was Herbert Bodkin, president of Walco Electronics in New Jersey. "It

is a money loser for most people," he said tersely. "Prices are disastrous, and business is merely crawling along."

An embittered Bodkin laid part of the blame on the economy; but most of it was laid at the door of manufacturers who are dumping product on the market at a fraction of its original cost.

Bodkin said that blank loaded product for which he paid more than \$1 under 18 months ago, is now being dumped on the market at 29 cents. "With the decrease in prices," he said, "product has become shoddy, the victimized consumer has

**A new caddy for storing cassette tapes is available from Ampex. The unit holds 12 tapes.**



## The accessible accessories

By Radcliffe Joe

grown disillusioned, and a state of complete chaos now exists."

Bodkin praised companies like TDK and 3M for adhering to rigidly high standards. "But," he lamented, "they are in the minority. The majority of tape manufacturers are in the price war, and they are indulging in almost every form of unethical practice including multiple distribution."

The Walco executive said existing conditions have toughened the market, resulted in high returns, and junked the value of his inventory. "In desperation," he said, "I wrote to the Federal Trade Commission apprising them of the situation, but they have not been very helpful."

Bodkin said that although the FTC acknowledges the existence of the conditions, it claims that there is little it can do to police it at present.

"At this point," he continued, "I confine much of my cassette business to mail order trade, and the servicing of my regular customers. Outside of this, I am trying to avoid over-involving myself with this medium."

The same gloomy cassette picture has been painted by Leslie Dame, vice president, sales, Le-Bo Products. Dame complained that low-end equipment and blank loaded cassettes, as well as high-priced prerecorded material were all coming together to hurt the market.

"As a result," he continued, "we are having a lot of difficulty convincing our dealers and distributors that they should stock cassette product. Most of them do not want to touch it."

He added that the growing price war, and the accompanying influx of shoddy product in the blank cassette field was doing nothing to help the present situation.

"However," he continued hopefully, "we are not writing off the cassette business as a total loss. In fact, we cannot do so. We are too committed to our regular customers."

"So, even though our cassette accessory business has dwindled to just about 20 percent of our total sales, we are still putting out product and looking to the new year with a certain amount of optimism."

Among the new cassette accessories being manufactured by Le-Bo

are head cleaners, demagnetizers, carry cases and recording microphones.

Over at Recoton, Peter Wish, the company's sales manager, was no more optimistic in his view of the future. "It is ironic," he said, "that the tape business generally is up, but B-track is enjoying more than 80 percent of overall sales figures."

Wish does not anticipate a change in the cassette climate in the near future. "I am afraid," he said, "there'll be no improvement until there is a change in the economy."

However, with a tenacious sort of hope, Recoton continues to expand its cassette line, adding low-cost vinyl cases in black alligator and psychedelic patterns for the teenager.

In explaining the reasoning behind this move Wish said, "We not only hope that the winds of change will eventually change the economic climate, but we also have a responsibility to our regular customers, and the need to fill this responsibility is uppermost in our minds."

Herman D. Post, president of Robins Industries, had the most positive approach to the problem. "We have been working closely with our dealers and distributors in the hope of counteracting lagging cassette sales," he said.

"It is true," he continued, "that economic and other conditions have modified the anticipated growth pattern of the cassette industry, but we feel that with patience and sane planning we could overcome the problems."

With this in mind the company had released a six-point plan which it hopes will help lighten some of the gloom of the industry. They are:

1. Recognizing that the tremendous number of cassette recorders and players in the hands of consumers will continue to be used, and that owners are not adverse to relatively minor expenditures for accessories that will keep their equipment playing at its best.

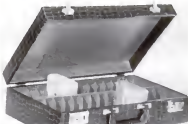
2. Packaging for attractive display and impulse purchase which has always been the main route to volume sales of accessories.

3. Reducing to distributors that lagging sales and the present squeeze of high ticket equipment items can be overcome by a more regular flow of low-ticket accessories with their higher markups.

4. Maintaining "inflation fighter" specials to make it easier for distributors and dealers to stock wanted accessories as selling such merchandise depends heavily on display.

5. Producing new products such as prerecorded test tapes and carry cases, reuse prevention top removers and recorders.

6. Selling for the times.



Duotone offers a cassette carry case which holds 30 tapes.

A variety of Audio Magnetics' cassettes fits neatly in a counter rack for point-of-purchase sales.



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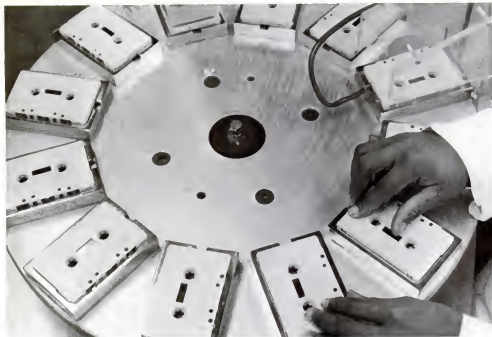
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The cassette industry is now starting to "boom" on the Continent. Blanks and prerecorded music are both being discovered by Europeans.

## the European scene:

### The fuse lit; The explosion is coming!

By Richard Robson



**P**rererecorded tape will represent nearly 10 percent of total United Kingdom music sales by the end of this year. Although the figure is some way behind the rest of Europe—cassettes and cartridges are estimated to have a 28 percent share in Norway, 24 percent in Italy and 20 percent in Germany—the long-awaited tape explosion is coming, with the fuse already fizzling.

This year, the tape operations will have spent between them over \$2.4 million on new duplicating equipment, massive sales drives and bigger catalogues in their biggest effort to break into the music market in this country. The establishment of such giants as the Pye-GRT consortium, Precision, and the European Ampex operation underlines the confidence tape companies have in the U.K.

Decca's first British tape release last month now means that every major record company is issuing product on cassette and cartridge. Philips, EMI, Decca, Precision and CBS have their own duplicating facilities and with the independent Metrosound company, service the smaller labels.

Although everyone predicts a fierce battle between the two configurations, cassette sales are already beginning to surge ahead. One of

the factors contributing to the swing is undoubtedly the comparative lack until recently of much 8-track hardware, and strong market pointers came earlier this year when Ampex and RCA, staunch cartridge supporters, both introduced cassette catalogues.

Philips first hit on the cassette configuration in 1962 when looking at ways of simplifying the basic open reel principle, and launched the system in Europe and the U.K. four years later. The company deliberately did not patent the idea preferring to offer the configuration to any manufacturer who was prepared to produce cassette to a standard laid down by Philips.

Initially, the firm went for the home market and it has only been this year, with the introduction of the Philips N2602 car player, that it has gone for the automotive market which currently accounts for nearly all 8-track's sales.

One of the biggest problems has been making the consumer aware of the new tape configuration. Again Philips has done a great deal to tell the man in the street about cassettes and since 1966, has spent over \$1.2 million on promotion.

Comments the company's tape product manager Roy Tempest: "Although 1971 is going to be the real breakthrough, it has started this year. Three years ago, if you stopped 100 people in London, maybe 10 percent would know of the existence of the cassette. Today the figure is

better—perhaps 30 to 35 percent of the consumer market know there is another tape system besides open reel."

At the moment, there are about 3,000 titles available on cassette from the various companies and prerecorded sales are rapidly catching up with those of blank. The ratio at the moment is about three or four blanks to one prerecorded which has come down from seven to one.

But some of the biggest advances since the introduction of the cassette system, have been made in the quality of hardware. Philips Electrical offers an extensive range of hardware from the cheap portable models to stereo home unit systems while several smaller manufacturers such as Kellar Electronics and Metrosound are producing highly sophisticated players.

This year has also seen big drives from Japanese manufacturers, particularly Sanyo and Sony which both have U.K. offices and are pushing themselves firmly into the equipment market.

The Dolby "B-type" circuit, a simplified version of the company's professional studio noise reduction system used in sound centers all over the world, has been a big step forward for cassette quality. Incorporated in players and used with Dolbyized tapes, the revolutionary new circuit virtually eliminates the

annoyingly high level of hiss on cassettes.

One of the other problems facing the software manufacturers is the record dealer's continuing resistance to tape. Retailers still view cassettes and cartridges as a bit of a gimmick and are skeptical of the industry's prediction that tape sales will be level with disc by 1980.

Low dealer discount—mainly 25 percent—ways of displaying product and the high pilferage risk are all difficulties retailers have to contend with when tape at the moment is only contributing a small part of their annual turnover.

Several tape manufacturers are trying to arrange tie-ups with garage chains, to service the motorists, and Philips recently concluded a deal with General Motors for the selling of tape through 150 car showrooms. Ampex is particularly active in the non-record outlets and has distribution deals with several labels for specifically selling product to garage chains and filling stations.

This year has also seen the introduction of budget tapes to the U.K. market. The first major company to smash the price barrier was Precision which last month released 20 albums retailing at only \$3

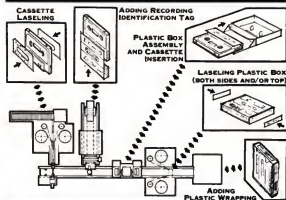
each against the normal cassette price of \$5. The company plans to make further low-price releases about once a month.

The launch of this new line has been backed up by a completely new concept in tape packaging using 7 1/4 inch by 7 1/2 inch "mini sleeve" attached to one side of the tape case, creating a self-contained, free-standing display. The front of the sleeve carries a photograph of the artist together with the title of the album while comprehensive track and sleeve notes are included on the back.

The company claims the new packaging minimizes pilferage and is regarded as a major breakthrough in the problem of displaying tape product.

Arrowtats, a photographic accessory and home movie distributor, has made its first venture into the music industry with a range of low-price cassettes, while more budget lines are expected on the market by the end of the year from Metrosound and Pickwick. Philips is also looking into the possibility of low-price product. ■

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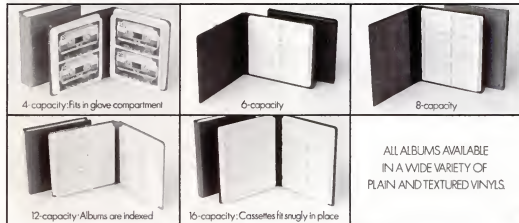
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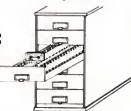
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# It's the age of self-expression

Continued from page C-5

"We are seeing so many more non-music applications for blank cassettes," asserts Warren Simmons, Ampex's audio products manager, magnetic tape division. "It's so handy for the ready transmission of information. We ourselves are using blank cassettes in a newsletter form. Cassettes are recorded at headquarters which provide up-to-date information for our sales force on a bi-monthly basis."

The executive cites Pan Am's new cassette tour tapes as a new consumer offering and the educational market is a burgeoning field. Cassettes are delivered to the student in blank form and are then recorded on the spot for a learning lesson.

In other than entertainment forms, blank cassettes (called "live tape" at Ampex's Redwood City offices) are referred to as a "fast, sure media for getting information out to the field" by Simmons.

While Ampex has only been offering consumers one standard quality blank cassette—the 361—the company will shortly debut a new improved tape—the 362—with reported new improved oxides and produced through new manufacturing processes. The time lengths for both tapes are 30-60-90 and 120 minutes. "We have not seen a general need for any shorter lengths in the educational field, like five to 10 minutes a side.

Ampex has an educator series of 30 and 60-minute tapes called the 291 tapes, with special packaging and labelling. The teacher or student can type on the tape box the name of the subject under scrutiny.

Informing educators about specially prepared tapes is a selling job, Simmons admits. "We are not moving as rapidly in this field as I'd like to be," he further admits. The 60-minute tape appears to be the best length: technically, soundwise and saleswise. "If someone wants to duplicate an album, one side will fit on

a C-60." Ampex's price structure at retail goes as follows: C-30: \$1.98; C-60: \$2.25; C-90: \$3.54; C-120: \$3.98. This last length accounts for from 5 to 7 percent of Ampex's blank cassette sales.

Last year an estimated 6,929,527 8-track and cassette recorders were sold in the United States. From blank sales, it appears that the majority of the purchasers purchased their purchase for

self-expression and not to buy music off the top LP charts.

Audio Magnetics, the eight-year-old California firm recently sold to Mattel, is deeply involved in the manufacture of blank cassette tape for consumer, educational and private label clients. A walk through Audio's Gardena factory reveals a profusion of famous name companies for whom the manu-

facturer is private labelling stock.

Recognizing the vast potential of the educational field, Audio formed an educational department under a very pretty redhead, Sharyl Story, and began servicing schools with a specially designed series of A/V Educator Compact Cassette tapes in 10, 20, 30, 40, 60 and 120-minute lengths. Each case is manufactured in two colors, one side black, the other white.

Since beginning its drive

into the schools last November, Audio's educational sales have been rising on the average of 20 percent each month. There are over 70 audio visual dealers offering the product to their schools, with college kids using the 120-minute length for taping classroom lectures.

Certron Corp., which has had its ups and downs, this summer formed an audio visual education department to go after the youth market. Certron's answer to schools having to face rising costs for

## Total Tape Duplicating "Building Block" CASSETTE TO CASSETTE, REEL TO CASSETTE,

The Telex series 235-1 is more than just another tape duplicating system. It is a concept based on modular "building blocks" which complement each other and provide total flexibility for tape duplicating. It solves the problems of interfacing between open reels and cassettes. It is a system designed for future expansion. Engineered to make tapes of true, professional quality. And it's priced within your budget.

The Telex system consists of only five basic units.

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The five units are totally compatible. Intermix cassette and open-reel master or slave transports to suit your duplicating requirements; cassette to cassette, reel to cassette, reel to reel, or even cassette to reel. All units fit into table top consoles of uniform size so when your requirements change, you just add more units. It's that simple.

Telex series 235-1 is heavy duty equipment with hysteresis synchronous motor tape drives, momentary push button controls and time delay circuits for smooth, positive tape handling. Selected premium grade duplicator heads provide long life and excellent frequency response. And fail safe, automatic features enable non-technical personnel to operate the system efficiently.

Telex "building blocks" make a totally flexible and complete duplicating system. It's the sensible approach, designed to

meet your needs today, next month and in the years to come. Made in the U.S. to professional standards.

Systems start at \$1860.



equipment is an expensive cassette which schools can buy in large quantities "for pennies," explains the company's Al Kovac.

"Blank cassettes are leading a revolution in communication for American industry, education and business," boasts a happy Irv Katz, president of Audio Magnetics. Audio's American and Mexican factories are both busy manufacturing cassette blanks for consumer and educational marketplaces. A audio's product is sold through such

mass merchandisers as Sears, J.C. Penney's, Radio Shack, S.S. Kresge, Western Auto, W.T. Grant and Thrifty Drugstores.

For the businessman, blanks offers a respite from a paper avalanche. Take show business attorney Dick Hirsh. Sitting in his Century City office across from 20th Century Fox in West Los Angeles. Hirsh pulls out his office cassette portable, slips in a tape marked CEB (California Continuing Education of the Bar) and begins listening to a lec-

ture on medical malpractice. The topic is far afield from writing contracts for artists. Hirsh has been listening to the tapes from the State Bar of California as produced by the Berkeley campus of the University of California's Extension program for two years.

He finds the tapes valuable because in his words: "There's so much law being developed that it's impossible for the attorney to keep up with everything. The tapes give us a brief summary of

the new law and we have the advantage of listening during hours when we wouldn't be doing legal work, like driving in a car.

Hirsh claims listening to the lectures and topics has helped hone his skills. He has picked up pointers which have helped his own litigations. "If you pick up one or two points, it can mean the whole difference in settling a matter of advising a client."

The tapes, Hirsh points out, get into areas of law "which one wouldn't normal-

ly sit down and start reading about." The sound quality of the lectures is "not the best," Hirsh says, "but it's adequate for spoken word."

Hirsh says he's heard medical tapes which sound the same quality-wise. "I know doctors who use them in their cars primarily in between hospital calls. The main thing is that the tapes summarize developments which the average attorney couldn't devote the time to look into and investigate. The CEB tapes (duplicated by Certron) run in price from \$9 for an hour on developments in franchising to \$35 for a four-hour tape on "Practice Under the Tax Reform Act" to \$90 for a 16-hour tape and 150-page syllabus on "Significant Developments in California Procedure." The back inside cover of the May 1970 CEB catalog shows a photo of a portable cassette player on a tray table, a large ice cube in a drink, a man resting in a lounge chair and a CEB tape near the player. The al fresco setting portends relaxation.

Individuals are using cassette recorders for many personal reasons, but Thomas Dempsey, marketing vice president for BASF Systems, relates one recent incident with a tone of admiration in his voice. "I read that a guy on one of three hijacked planes had a cassette recorder with him and he recorded the whole hijacking incident, from the first notice right up to the explosions. He had it on his lap and he sold the tape to the Columbia Broadcasting System. It shows what a cassette can do."

Granted, that is a bizarre, isolated incident. In terms of mass appeal activities, Dempsey points to such large companies as Metropolitan Life and John Hancock as two users of cassettes for business communication for their staffs.

"Companies are using cassettes to improve communication with their salesmen. Some companies are mailing a cassette right to the salesman's home. He's receiving information on how to sell and motivate clients. This while business communication."

Continued on page C-22

C-21

## with Simplicity REEL TO REEL

Open Reel Slave, 7.5 - 15 IPS. Full track. Half track 1 or 2 channel. Quarter track 2 or 4 channel.

Open Reel Master, 7.5 - 15 IPS. Full track. Half track 1 or 2 channel. Quarter track 2 or 4 channel.

Solid State Electronics, Bias equalizer module and two or four channel amplifiers.

Cassette Slave, 3.75 - 7.5 or 7.5 - 15 IPS. Half track 1 or 2 channel. Quarter track 2 or 4 channel.

### PRODUCTION CAPACITY

| Cassette to Cassette — Based on 18 IPS operation for 0-30 cassettes |          |            |         |       | Reel to Cassette — Based on 15 IPS operation of master 7-11/2 IPS operation of slaves for 0-30 cassettes |            |         |       |          | Reel to Reel — Based on 15 IPS operation for 1200 reels |         |       |          |            |
|---------------------------------------------------------------------|----------|------------|---------|-------|----------------------------------------------------------------------------------------------------------|------------|---------|-------|----------|---------------------------------------------------------|---------|-------|----------|------------|
| Stems                                                               | Per Hour | 8 Hour Day | Per Day | Stems | Per Hour                                                                                                 | 8 Hour Day | Per Day | Stems | Per Hour | 8 Hour Day                                              | Per Day | Stems | Per Hour | 8 Hour Day |
| 3                                                                   | 64       | 872        | 3860    | 3     | 42                                                                                                       | 336        | 1680    | 1     | 3        | 24                                                      | 120     | 1     | 3        | 24         |
| 6                                                                   | 168      | 1344       | 8720    | 6     | 84                                                                                                       | 672        | 3360    | 2     | 6        | 48                                                      | 240     | 2     | 6        | 48         |
| 8                                                                   | 252      | 2016       | 10080   | 8     | 128                                                                                                      | 1008       | 5040    | 3     | 9        | 72                                                      | 360     | 3     | 9        | 72         |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 4     | 12       | 96                                                      | 480     | 4     | 12       | 96         |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 5     | 15       | 120                                                     | 600     | 5     | 15       | 120        |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 6     | 18       | 144                                                     | 720     | 6     | 18       | 144        |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 7     | 21       | 168                                                     | 840     | 7     | 21       | 168        |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 8     | 24       | 192                                                     | 960     | 8     | 24       | 192        |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 9     | 27       | 216                                                     | 1080    | 9     | 27       | 216        |
|                                                                     |          |            |         |       |                                                                                                          |            |         | 10    | 30       | 240                                                     | 1200    | 10    | 30       | 240        |

Cassette Master, 7.5 - 15 IPS. Half track 2 channel. Quarter track 2 or 4 channel.

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# It's the age of self-expression

Continued from page C-21  
tions area has a tremendous growth potential.

"In the educational field, I believe the cassette will re-

place the note book within five years. Desks will be equipped with jacks for kids to plug in a machine and record the lecture. I can see

kids turning in their notes on cassettes." Teachers will have to have good hearing as a prerequisite for working in the new environment of an audio/visual classroom, he concedes.

All Dempsey's salesmen have cassette recorders and they do their call reports on tape. There are two girls in Dempsey's Middlesex (Mass.) Turnpike office who transcribe the information. "It saves the field guys a hell of a lot of time in not having to do a lot of writing. I and some of my managers send out general information, but we still haven't changed over 100 percent to cassette communication because there are some things which have to

The growth of the blank tape market for non-music applications will not be affected by economic fluctuations the way prerecorded music tapes are, Dempsey asserts. "Music is a leisure time item and leisure time products are the first to suffer and last to recover. People first give up their leisure expenses for necessities. Business communication and education aren't leisure items, so I don't look for any negative influence in the development of these two areas."

BASF's cassette tapes cover the regular span of 30 to 120 minutes (18-micron tape is used for the C-30 and C-60; 12 microns for the C-90 and 9 microns for the C-120.)

BASF sells 99 percent of

to large retailers. New outlets as Dempsey sees them are drug jobbers and record rack jobber. "Blank tape really hasn't been in auto accessory stores because 8-track car units didn't have a record feature. But with Chrysler introducing a cassette with a record feature, it's the first step and others will undoubtedly follow, and it will create a demand for blank cassette tapes in the automotive field."

The blank cassette field is "a super competitive market because you can buy the same size reel for from \$1 to \$5 and looking at the tape, the customer has a hard time telling which is which. But he's starting to invest in quality products because the other stuff (white box tapes) doesn't last long enough, has bad quality and causes trouble in the machine."

Due to the preponderance of mono record players, RCA recently introduced a budget line of blanks called Vibrant as a cousin to the Red Seal line. "We brought out Vibrant because we felt there is a definite need for a budget line," explains Arthur Fritog, manager of audio products, RCA Magnetic Products Division.

The Red Seal line electronically is a much better product which can be used for stereo recordings. While Vibrant tapes can be used for stereo work, it does not have Red Seal's ability to pick up a broad sound spectrum. Vibrant's priceline goes thusly: 30 minutes, \$1.39; 60 minutes \$1.69 and 90 minutes \$2.49. RCA will have a 120-minute length next year. There is no interest in anything below 30 minutes for consumer use. The company does, however, plan a full line of blanks for the educational field for next year. "We are just now developing a distribution setup for the educational field," Fritog says.

The RCA logo produces an image of quality with consumers right from the start, Fritog feels, "so we have to be very cognizant of our image when we introduce new products."

RCA, like other manufacturers is piqued and worried

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about the plethora of cheaply made blanks which finds its way into some mass merchandising outlets or audio stores. Fritog has a "gut feeling" that people are starting to recognize that brand name blank tapes are better than unknown brands which turn out to be anything but first line merchandise.

"People are creating new usages for blank tape all the time," he says, citing these two examples: taping a citizens group or PTA meeting so that speakers can hear ex-

actly how they sound when they propose things and taping concerts or live performances right in the concert hall. "I feel the term industrial usage is being overdone. Salesmen are dictating into their machines as they go from one call to the next, but there are uses for blank tape which we don't know about

involving individuals. People tend to overlook the fact that individuals are using blank cassettes for all sorts of things."

Like recording music off the radio. Or taping other people's albums. According to one executive at Bell & Howell, whose teen-age daughter tapes music off the

radio, the lack of prerecorded music cassettes in stores around the country has forced teens to seek out these means of obtaining the material. "Since prerecorded cassettes are not as available as some people would like it to be, people are fulfilling their desires in other ways. Initially music stores stocked

the music, but then they backed away and didn't reorder in depth, and when kids can't get the music in the stores, they're taping it off the radio and from albums.

"This is one major reason for the move toward blank cassettes."

Continued on page C-24

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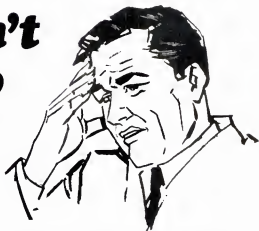


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"The big TDK 2-for-8 fall special, that is. Imagine, just when we've been rolling along merrily, week after week, increasing our TDK sales—easy, quick, trouble-free sales—increasing from month to month, and giving us handsome profits with full customer satisfaction.

"Now TDK disturbs all this with a new, big, heavy give-away promotion. Imagine a two-for-eight TDK cassette offer. Two, four, six, eight; who do we appreciate? TDK, of course—and all of a sudden that beautiful, steady monthly increase is being disturbed. By nobody else but the TDK people themselves. You know what the TDK people are telling us? 'We are going to assist you to increase your sales now in the next three months—not by 20 or 30 or 40%, but by 100% or 200%.' Who knows where it may end?

"Just because TDK makes the best magnetic tape in the world and just because we make oodles of money on it, does that give them the right to force me into more sales and more profits without even asking me whether I want the bother? But that's what they're going to do, by sending more people into my store—people who have heard they can get two free cassettes, either C60SD or C90SD, with every purchase of eight.

"Imagine the trouble I'll be going through ordering, reordering, needing delivery real quick so my customers won't get angry, and reordering again. And the trouble counting profits, big profits, every month. The trouble placing ads in my local newspapers and radio stations, with the extra advertising allowance TDK is giving me for this campaign. And then, when I have rolled up the really big TDK profits, what shall I have to gripe about when I go home to my wife? Not a thing. As I said, it shouldn't happen to a dealer. But it already did."

### Here are the details on the big TDK 2-for-8 fall special:

- With purchase of any eight TDK SD cassettes, two more free.
- For easy handling, cassettes come packed ten to a self-display carton.
- Regular advertising co-op reinforced by special promotion allowances.
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# It's the age of self-expression

Continued from page C-23

B&H is looking at the introduction of a C-45 blank to help people in the recording of an album on one cassette. The C-45 could be available by Jan. 1. The company has 30, 60 and 90-minute blanks in its two quality lines, the HD Series of standard quality tape and a UHD Series of low noise tapes.

The HD series sells 30 minutes for \$1.39; 60 for \$1.69 and 90 for \$2.49. The UHD Series goes for \$2.25, \$2.65 and \$3.95.

The company has also developed a premium tape with a broader frequency response as a fallout product from its instrumentation tape line.

The iron oxide tape has been shown to some duplicators and the company is considering debuting it to the public by next spring if it ascertains there is a market for this kind of product. The new B&H product would retail for around 20 percent higher than existing iron oxide tapes.

The growth of the "communications business" has been helped in part in the opinion of Bill Goldstein of Audio Devices by the influence of custom duplicators.

Why custom duplicators?

When the bottom fell out of the custom duplicating business this summer, and as they stood with under capacity production lines, they began to think about dupli-

cating non-music items. One product which a number of New York area custom duplicators have become involved with are books. Goldstein says. "They are pushing book publishers to put their works on tape for sale to libraries. I have a friend who is a salesman for a publisher and he says tape sales to libraries now account for a major portion of his revenue."

Custom duplicators are giving Audio Devices more business now than ever before, according to Goldstein, the vice president of marketing and sales. And it's because of the non-music involvements. (The company has a line of 30, 40, 60, 90 and 120-minute blanks.)

For its own communications goals, Audio Devices has purchased duplicating equipment from Infonics and is gearing up to begin sending out news and sales blurbs to its 40-50 salesmen. This program starts in the latter part of the fiscal year.

On another communications level, blank cassettes are being used by organizations for the blind, where portability of equipment is a major bonus.

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# CASSETTES ARE COMING

Continued from page C-3

Compatibility is important in the quadrasonic concept. That is, 4-channel cassettes must be playable on all stereo and mono equipment without the loss of any program information—even ambient channels—and without compromising the cassette's potential for quality sound reproduction.

The merger of cassette recorders and component equipment has further enhanced the configuration. Many manufacturers are offering complete compact music systems and FM receivers that include built in cassette record and playback facilities as an integral part of their design. These combination units contain all the conveniences of standard music systems with the added advantage of a stereo cassette record/playback as a built in function of the unit.

Although still in the rudimentary stage, cassette changers are available, and most all operate on the same principle as a record changer—stacking.

Norelco has a circulator which flips each cassette over so that when program 1 on the pile is completed, the recorder automatically begins playing program 2 on the same pile. (The Qatron cartridge changer operates on the carousel principle, utilizing up to 12 cartridges arranged vertically.)

More cassette changers will be available, like Benjamin/Lenco's 24-cassette automatic changer which uses the Staar system and Panasonic's 20-cassette changer deck. Sony is planning a cassette player with automatic reverse and a paddle-wheel dispenser to provide continuous play for 24 cassettes.

The Staar system plays both sides of the cassette before going to the next. Similar automatic reversing mechanisms are employed in some single-cassette players, and the Staar system's automatic-stop, automatic-eject feature is available even for players without the automatic reverse.

More importantly, the industry is striving to eliminate three pitfalls plaguing it: noise, frequency response and flutter.

On noise:

High quality cassette decks have been introduced incorporating built in Dolby noise reduction circuits which automatically lowers normal tape hiss without affecting the

natural sound quality of the actual recording.

Dolby, while improving the signal to noise ratio, does little to improve frequency response, distortion, wow and flutter. Its virtues, however, are offset by the lack of compatibility, which means that

prerecorded Dolbyized cassettes can only be played back on units incorporating the Dolby principle.

Ampeg feels there is some demand—however small—to Dolbyize a few select classical titles so that there will be

Continued on page C-26

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# CASSETTES ARE COMING

Continued from page C-25  
some product to play on the new Dolby cassette recorders from Advent, Fisher, Harman-Kardon and Vivitar. The Advent Dolby unit can be added to an existing cassette deck.

## On flutter:

Manufacturers are designing equipment with more precision to eliminate eccentricity in moving parts; motors,

though, need to be upgraded to supply more adequate power. Flutter is down to inaudibility in the better models, with measurements as low as 0.2 percent. Distortion is now running 2 to 4 percent at maximum recording levels.

## On frequency response:

Only in expensive cassette playback machines have designers raised frequency (up to about 12,500 Hz at the

1½ ips speed) via a special playback head.

With auto manufacturers finally giving the green light to cassette producers, many envision cassettes slowly taking over the car market. Many of the manufacturers who have specialized in 8-track car players are beginning to produce cassette units or compatible cartridge/cassette players. Some offer a cassette adapter for 8-track players, and others are introducing multiformat recorders for home use, notably from Sony and Roberts. The latter company has one model that will record on open reel, 8-track cartridge and cassette.

Many auto cassette units include a mono record function providing an extra feature not found on many 8-track equivalent units. Continuous loop cassettes (from TDK), the increasing number of automatic reversible units, and a new breed of combination auto FM stereo radio and cassette players only enhance the configuration in the vehicle.

In another area of improvement, new cassette blanks containing special formula tapes are also being marketed to improve the basic performance of the recorder.

TDK's C-90 Super Dynamic tape is capable of extending the high-frequency response of most cassette recorders to a higher limit (frequency response is from 30 to 20,000 Hz, with a virtually flat response curve from 50 to 10,000 Hz).

Duplicators are using tape which is capable of being saturated with as much as 5

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dB more level than standard tape and has lower inherent noise. Blank tape using new formulas has significantly improved the signal to noise ratio of many recorders.

At least one manufacturer will be offering blank cassettes using chromium-dioxide formulations. Du Pont is selling low-noise, high-density Crolyn tape for the purpose and several hardware producers — notably Harman-Kardon and Advent — are thinking of including chromium-dioxide/iron-oxide

switches on cassette recorders.

TDK's cassette tape is coated with a new type of gamma ferric oxide. The oxide formula utilizes a needle-like particle shape as compared to the rectangular shape of standard tape oxides, permitting eight times

greater density of magnetic particles.

Cassette has demonstrated its technical and commercial viability within the audio and music fields. Dolbyizing, new oxide formulations for tape, new biasing arrangements to match recorders (to these

tapes), Staar-type loading slots, and the proliferation of multi-format units that handle cassettes plus at least one other type of tape equipment.

Improvement will be found in automatic reverse, sound-on-sound, and changers. Ni-

ceties will be added—facility for editing and splicing, sound sync for slides and films; ancillary features appear within grasp.

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## BLANK TAPE MESS

Continued from page C-12

ent noise, is now being used by several mass duplicators of prerecorded cassettes. In this application, duplicators say, BASF's PLS-35LH has proved superior to most competitive brands. (It is available in blank cassette form and has the potential of improving the signal to noise ratio of most recorders.)

3M's Scotch Dyna-Range gives an overall improvement of 3dB inherent hiss level as compared to most high grade cassette blanks, according to many.

The best commercially recorded cassettes, despite the slower tape speed, yields a frequency response of about 100 to 12,000 Hz (4dB) with lower wow and flutter. Cartridges yield a frequency response of about 100 to 10,000 Hz (6dB) with higher wow and flutter figures.

Some units, when used

Continued on page C-30

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# BLANK TAPE MESS

Continued from page C-28

with TDK's Super Dynamic or Du Pont's Crolyn tape (using chromium dioxide instead of the conventional iron oxide) have frequency response up to 15,000 Hz (3dB). TDK's frequency response was accomplished with a new type of gamma ferric oxide which utilizes a needle like particle shape as compared to the rectangular shape of standard tape oxides, permitting eight times greater density of magnetic particles.

The tape yields an improvement in frequency response of as much as half an octave of bass and nearly a third of an octave of treble by packing more particles of oxide onto an area of tape.

Crolyn and TDK's ferric oxide both should produce response to 20,000 Hz and also reduce noise by several dB in cassettes. (To perform, such tapes require higher bias than standard formulations. To achieve the tape's full potential, equipment used must have the necessary switching to alter bias for either standard or high-performance cassettes.)

Cassette manufacturers are turning their attention to perfection of the tape transport and eliminating the problems of cassette wow and flutter. Many cassette decks feature adjustable bias, thus allowing special formulation and high-density tapes to give more fidelity.

With this in mind, the Advent cassette deck and the Harman-Kardon machine have bias switches with two positions for the two kinds of tape. Sony, eventually, will feature an equalization selector switch providing for use of either standard or chromium dioxide cassette tapes.

To sum up, you pay your money and you get your choice: cheapies or cadillacs. It makes a difference.



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San Bernardino—Nov. 14, Swing Aud.  
Honolulu—Nov. 15, HIC Convention Center  
Berkeley—Nov. 18 & 19, Community Theater  
Santa Monica—Nov. 20, Civic Aud.  
Pasadena—Nov. 21, Civic Center  
Chicago—Nov. 25, Auditorium Theater  
Cincinnati—Nov. 26, Music Hall  
St. Louis—Nov. 27, Kiel Aud.  
Cleveland—Nov. 28, Allen Theater  
Detroit—Nov. 29, Masonic Temple  
Tampa—Dec. 1, Curtis Hixon Aud.  
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# Coin Machine World

## MOA Assn Push Continuing; Va. Group Eyes Tax Boosts

CHARLESTON, W. Va. — Peoria, Illinois jukebox operator Les Montooth's vow to support state organizations as the new president of Music Operators of America (MOA) will find him busy after early November. On Friday (6) he will be at the state meeting here and Nov. 19 at the Virginia gathering when operators anticipate a tax problem.

Montooth and MOA executive vice-president Fred Granger, Chicago, will both address the annual West Virginia Music and Vending Association meeting at the Heart O' Town Motor Inn (5-7). Treasurer Leoma Ballard indicated that Hirsch de La Vez, MOA banquet show producer, is also expected. Ronnie Dove and his band, also on the recent MOA talent show, is slated to entertain.

Montooth and Granger will be joined in Virginia at the Music Operators of Virginia gathering by Nicholas Allen, MOA attorney, Washington, D.C. This meeting is set for the Hotel Jefferson, Richmond, Va., Nov. 19-21.

### Exhibits

Both gatherings will feature exhibits of new jukeboxes and other machines.

At West Virginia's meeting, Shaffer Music, Columbus, O. (Rowe), Atlas Dist., Pittsburgh (Wallace), and Wallace, Inc., Oak Hill, W. Va. (Rock-Ola) and Cruze Dist., Charleston, W. Va. (Wurlitzer) will exhibit. Exhibitors at the Virginia gathering are General Vending, Baltimore (Rock-Ola), State Sales & Service, Baltimore (Wurlitzer), Bush International, Richmond (Rowe), Southeastern

Dist., Norfolk, Va. (Seeburg), Eastern Dist., Baltimore (Seeburg) and J. Herman Saxon Co., Charlotte, N.C. (Automatic Products).

Each meeting will include an election of officers (see Association Digest).

Virginia secretary, Hy Lesnick, said certain localities are proposing tax hikes as much as 20 per cent and that the state will decide this year on holding annual general assembly sessions.

## Association Digest

### MONTANA

**MALTA**—Robert O. Walker of Capitol Music and Vending in Helena was elected president of the Montana Coin Machine Operators Association (MCMOA) at its recent meeting here. He replaces Elmer Boyce. Other officers elected included Johnny H. Doyle of Western Vending Co. in Missoula, vice-president; Ray Elbert of R&D Music Service in Livingston, treasurer; and Dorothy M. Christianson of Christy's Music Co. in Malta, secretary. Boyce was presented with a plaque honoring him for his service to the MCMOA. The next meeting of the association will be held January 16, 1971, in Helena.

### W. VIRGINIA

**CHARLESTON**—The West Virginia Music & Vending Association will elect new officers at its meeting commencing here Friday (6). Current officers: Al Broom, president; Jim Kiser and Eugene Wallace, vice-presidents; Leoma Ballard, treasurer; Marie Coffman, secretary; Crish Ballard, sergeant-at-arms.

Music Operators of America (MOA) president Les Montooth, MOA executive vice-president Fred Granger, MOA show producer Hirsch de La Vez and former Billboard coin machine editor Ray Brack are scheduled speakers.

### VIRGINIA

**RICHMOND**—Music Operators of Virginia will elect directors at its meeting here Nov. 19-21. Officers serving another term are Ken O'Connor, president and Hy Lesnick, secretary. Political speakers at the meeting will depend on the outcome of elections. MOA's Les Montooth, Fred Granger and Nicholas Allen will speak. Several factory representatives will also attend.



FANTASY distributor Seymour Greenspan (left) accepts award for Credence Clearwater Award from A. L. Placsek.

## Lengthy 45's Plague Jukebox Programs

By GEORGE KNEMEYER

CHICAGO — Long singles continue to plague jukebox operators but some labels say operators must "live with the problem."

More than half of the singles listed on Billboard's Hot 100 for the October 31 issue ran longer than three minutes. Of the 53 singles longer than three minutes, eight exceeded four minutes in length and three of those ran over five minutes. The average length of a single in the top 10 for that issue was 3:32 minutes.

The longest single on the

charts is "Green-Eyed Lady," by Sugarland, which runs 5:58. Others over five minutes are "Closer to Home," by Grand Funk Railroad and "Fresh Air," by Quicksilver Messenger Service. The shortest single on last week's Hot 100 was "Snowbird," by Anne Murray, which clocked in at 2:08.

The problem of long singles has come to a head in recent months, with several jukebox operators pointing out that long singles cut into possible revenue. They say long singles limit the

(Continued on page 42)

## Pool Tables Buoy Jukebox Business

By BENN OLLMAN

CHICAGO—A record number of pool table exhibitors at Music Operators of America (MOA) proved once again that this item is a leading machine for jukebox operators. There was continued emphasis on home models, easier-to-service models and models with such improvements as burglar alarms.

Many of the veteran companies such as Valley Manufacturing stressed home units as well as coin models with the idea that home billiard tables is a logical direction for jukebox operation.

New to the show were Auto Form, Inc. of Steger, Ill., National Shuffleboard & Billiards (which missed last year), Mur-

ray & Sons and Delmo Billiards. All pool table exhibitors reported strong interest.

"This is not expected to be an order writing exhibit," said one veteran. "But we've written a number of car load orders from our distributors here. They feel a lot more confident about the business outlook since they checked in at this show. There's a great deal of spirit being shown here by the operators and it's contagious."

Howard Kaye, vice-president, Irving Kaye Co., Inc., said that the firm's entire line was on

(Continued on page 42)

## NEWS STORY

### Boost Pinball in Philadelphia

By MAURIE ORODENKER

PHILADELPHIA—The pinball machine, too long relegated to a stepchild role in the coin machine world, came up this week with a brand-new and impressive image. Generally the only time newspapers report about pinball machines is when they can be held up to an unfavorable light. This time, catching the entire industry unaware and pleasantly surprised, the prestigious Philadelphia Bulletin daily newspaper reported that pinball machines are the new "Great Hangup" among business and professional men—particularly during their lunch hours.

In an article headlined, "The Great Pinball Hangup," the staff reporter Ralph Frattura told of the new wave of pinball players during the lunch hour—how they play to develop skills at the game and how others play merely to kill time during the lunch hour or while waiting for a plane at the airport.

The article stated that lunch-time winds a coterie of well-dressed men feeding ideas into the pinball machines with "free" games the great incentive. "Up and down the rows of machines, the same scene is being repeated," says the newspaper article.

"Businessmen, youngsters, and an occasional woman are taking their chances on the machines."

Players interviewed at the pinball play provided them with "relaxation, and an escape from business." The article was a far cry from the newspaper reports of the 30's and 40's highlighting police raids and court decisions from Cape May, N.J., to upstate Reading, Pa.

The "Bulletin" reporter did hit the piece at the center-city Fun Town Arcade which is operated by George Silverman. Another busy place for the pinball play is the coin machine arcade in the Philadelphia International Airport which is operated by William Simpson. Players interviewed said the pinball was an excellent way of filling in time waiting for plane arrivals and departures. However, some players interviewed said that Philadelphia's arcade is "70 years behind Atlanta's airport."

The newspaper also reported that pinball machines are also very popular during lunch hours with students at the University of Pennsylvania campus. "If pinball ever becomes an Olympic event, the Americans would be sure to win."

## Barton Cites Need for Jukebox Burglar Alarm

WHIPPANY, N.J.—The burglar alarm is becoming more accepted by jukebox operators and is now even showing up on pool tables and other machines in public locations. D.J. (Joe) Barton, marketing and distribution vice-president, Rowe International here, says little reason for skepticism about installing alarms.

One skeptical comment about burglar alarms on jukeboxes is that inadvertent triggering of the alarm could cause a problem if

this occurred during the time a location was open.

"For one thing, the duration of the alarm on our machines is Very Limited. As for any inadvertent triggering, we have had no reports of this kind. It takes considerable pressure to trigger the alarm," he says.

Barton believes that operators must be more conscious about location security.

"With FBI statistics predicting further increases in these (robberies, vandalism and malicious mischief) crimes, and with the cost of merchandise involved and the equipment repair steadily increasing, at the moment there is no predictable answer as to how much more serious this problem will become," he says.

The only consolation, according to Barton, is that "there is a decrease in the value of the money being lost. This is a small consolation."

He cites problems in other industries, mentioning the air pollution problem in the auto industry, the general ecology problem in the packaged goods industry. "For the past few years, these topics have been much like the weather—they are

(Continued on page 42)



ROWE's Joe Barton is a strong advocate of burglar alarms on jukeboxes.

## Pa. to Probe Vending Tax

PHILADELPHIA—A public hearing will be held by the special committee of the Pennsylvania State House of Representatives investigating the non-payment of sales taxes by vending machine companies, it was announced by Committee Chairman Max Flevisky of Philadelphia. The hearing will be held Monday (26) in the City Council chambers at City Hall in Philadelphia.

Flevisky said: "For taxes to be fair and just, everyone within the class intended to be taxed must pay according to the law."

It has recently been uncovered that certain vending machine companies have not been paying the 6 percent sales tax on goods sold from their vending machines. In light of the financial burden upon the Commonwealth and the individual taxpayer, it is obvious that the non-payment of these taxes cannot be allowed to continue."

## Fred Granger Sr. Dies at 78 in Mich.

CHICAGO—Fred E. Granger, 78, father of Music Operators of America (MOA) executive vice-president Fred Granger Jr. here, died Oct. 20 after a prolonged illness. He entered a Michigan hospital on an emergency basis Oct. 16, opening day of MOA's convention.

# Record People, Recording Artists Spark MOA



DECCA artist Clyde McPhatter (second from left) poses in the MOA Records booth at the recent Music Operators of America (MOA) jukebox convention.



TOMMY WILLS, president of Juke Records, is also a talented artist and sparked the MOA banquet show.



JUKEBOX programmers look over new releases at the Shelby Singleton Corp. exhibit.



THUNDERBOLT Records' president Steve Brodie (second from left) and organist Brad Swanson (second from right) were on hand to greet jukebox people.



EPIC artist Jody Miller won friends at the jukebox banquet.



JUKE Records' Tommy Wills (left) greets John Biotta, Newark, N.Y. distributor.



MERCURY artist Jerry Butler.



BRUNSWICK Corp. exhibitor personnel line up outside large booth.



COLUMBIA distributing people pose for a banquet photo.



MOA's Fred Granger (second from right) poses with (from left) MGM's Michael Allen and Lois Walden and MC Gene Brenner during rehearsals for the marathon talent show.



MOA ladies (from left) Mrs. John Masters, Mrs. Clint Pierce, Mrs. Fred Granger and Mrs. Howard Ellis.



ART DADDIS (left) poses with his innovative coin mechanism display.



SEEBURG people group around Mrs. Millie McCarthy of New York. From left, Ed Cleffey, Jim Jackson, Stan Jarocki, William Adair and John Stuparitz.



BILLIAROS tourney expert Len Schneller (left) in his U. S. Billiards booth congratulating winners.



MERCURY'S Gene Chandler.



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# What's Paying?

A weekly programming profile of current and older selections from locations around the country.

## Alton, Ill.; Young Adult Location

**Harry Schaffer,**  
operator,  
**Hellen Franklin,**  
programmer,  
**Schaffer**  
Music Co.



**Current releases:**  
"It Don't Matter to Me," Bread, Electro 45701.  
"Morning," Jim Ed Brown, RCA Victor 47-9902.  
"You Don't Have to Say You Love Me," Ed Butler, RCA Victor 47-9916.  
"Leaving on a Jet Plane," Peter, Paul & Mary.  
"Smile of Your Smile," Boots Randolph.

## Arlington Heights, Ill.; Young Adult Location

**Wayne Hesch,**  
programmer,  
**A.H.**  
Entertainers,  
Inc.



**Current releases:**  
"Candida," Dawn, Bell 903.  
"It's Only Make Believe," Glen Campbell, Capitol 2905.  
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645.

## Baltimore, Md.; Soul Location

**Jerry J. Ennet,**  
programmer,  
**Evans Sales**  
and Service



**Current releases:**  
"Heaven Help Us," Stevie Wonder, Tamla 94205.  
"I Do Take You," Three Degrees, Roulette 7068.  
"Make It Easy on Yourself," Dionne Warwick, Speller 12294.

## Belle, W. Va.; Teen Location

**Leoma Bellard,**  
operator,  
**Belle**  
Amusement Co.



**Current releases:**  
"Candida," Dawn, Bell 903.  
"Montage Boy," Bobby Brown, MGM L&R 157.  
"Crazy Woman," Brian Hyland, Uni 55240.

## Chicago, Ill.; Soul Location

**Warren Brown,**  
operator,  
**Earl Terrell,**  
programmer,  
**Eastern**  
Music Co.



**Current releases:**  
"It's Be There," Jackson 5, Motown 1171.  
"Heaven Help Us All," Stevie Wonder, Tamla Get 2005.  
"Can't Get Next to You," Hal Green.

## Manhattan, Kan.; Teen Location

**Judy Weidner,**  
programmer,  
**Bird Music Co.**



**Current releases:**  
"So Me, Feel Me," Who, Decca 322729.  
"It's Be There," Jackson 5, Motown 1171.  
"Cry Me a River," Joe Cocker, A&M 1200.  
**Oldies:**  
"All Along the Watchtower," Jimi Hendrix Experience.  
"It's Coming," Three Dog Night.

## Oscoda, Ia.; Country Location

**Jack Jeffries,**  
programmer,  
**Jeffries**  
Amusement  
Corp.



**Current releases:**  
"There Must Be More to Love Than This," Jerry Lee Lewis, Mercury 73007.  
"Thank God and Goodbye," Ray Clark, Dot 17355.  
"The Joker," Waylon Jennings, RCA Victor 47-9885.

## Ottawa, Ill.; Teen Location

**Jerry Duffy,**  
programmer,  
**McDonald**  
Merchandising  
Co.



**Current releases:**  
"Fire and Rain," James Taylor, Warner Bros. 7423.  
"God, Love and Rock and Roll," Ted Gorden and Van Winkle, Westbound 170.  
"Crazy Woman," Brian Hyland, Uni 55240.  
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645.

## Pierre, S.D.; Adult Location

**Darlow Maxwell,**  
operator,  
**Mrs. Darlow**  
Maxwell,  
programmer,  
**Maxwell**  
Music Service



**Current releases:**  
"It's Only Make Believe," Glen Campbell, Capitol 2905.  
"Snowbirds," Anna Murray, Capitol 2738.  
"That's When I Went Wrong," Poppy Family, London 139.  
"Candida," Dawn, Bell 903.  
**Oldies:**  
"Sunday Mornin' Coming Down," Johnny Cash.  
"Looking Out My Back Door," Creedence Clearwater Revival, Fantasy 645.

## Springfield, Ill.; Adult Location

**Bad Hashman,**  
operator,  
**Star Novelty Co.**



**Current releases:**  
"Green-Eyed Lady," Superlode, Liberty 56183.  
"We've Only Just Begun," Carpenters, A&M 1217.  
"El Condor Pasa," Simon and Garfunkel, Columbia 4-45237.

## Coin Machine News

# Coinmen In The News

• Continued from page 42

ized at the Albert Einstein Medical Center, Northern Division. . . . Rake Coin Machine Exchange has become a chartered corporation and now adds "Inc." after its trading name which remains the same. Edward N. Kurland, local attorney, handled the legal matters attending the corporate status. . . . Four Star Vending, Inc., was organized, based in neighboring Montgomery County, with application for charter of incorporation handled by the local law firm of Marion, Saltzberg & Marion. . . . Martin M. Berger, head of Cigaromatic Corp. of America and the Cigar Vending Company; and David Cohen, who heads up the Rude-Melikian conglomerate, are members of the United Jewish Appeal Overseas Study Mission going to Israel in mid-October for closed-door sessions with leaders of the Israel Government in connection with the forthcoming 1971 Allied Jewish Appeal-Israel Emergency Fund, for which both industry leaders are providing major leadership.

William S. Fishman, president of ARA Services, Inc., has been named a member of the 1976 Bicentennial Celebration Commission of the American Jewish Historical Society. . . . Fotomat Corporation, coin-operated photograph machine manufacturers has withdrawn its Pennsylvania corporate charter as a foreign corporation. The company is a corporation of the State of Delaware with corporate address maintained in Wilmington, Del. . . . Eliot Rosen, ex-

ecutive head of the Vending Machines Division of David Rosen, Inc., Rowe distributors in this area, was elected a vice-president of the Golden Slipper Club Camp which is located in the nearby Pocono Mountains and accommodates more than 700 deserving boys and girls each summer. . . . The Golden Slipper Club's Welfare Committee attracted wide newspaper attention in contributing a jukebox, stocked with records, to the Philadelphia Psychiatric Hospital which will help serve the recreational needs of patients.

## PHOENIX

Bell's Fifth Dimension will be one of the many highlights of Arizona's 1970 State Fair to be held Thursday (29)-Nov. 8 at the Fair Grounds of the Memorial Coliseum. . . . The John S. John

Trio provides the music at the Carefree Inn in Carefree. . . . Maria McCarthy's at the piano organ bar nightly at Kelly's. . . . Johnny Tillotson here in Phoenix for a weekend gig Oct. 9-10 at J.D.'s, Scottsdale's. . . . Vanda and the Del Mar head the entertainment at the Crown's Den. . . . Jim Bing, his songs and guitar are on tap at the Hotel Westward Ho. . . . MGM's the Odd Squad, featuring MGM Records star, Fatty Williams, opened at Neptune's East, Scottsdale.

Confusion in the local radio ranks: former WMCN, New York, "Good Guy," Gary Stevens is a new Valley of the Sun resident and serving as station manager for KRIZ-radio, KRUX-radio has a new young disc spinner who goes by the name of Gary Stevens, too. The former, however, doesn't plan any return to platter-playing.

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8-Track Mix

8-Track Mix

8-Track Mix

8-Track Mix

8-Track Mix

## Award to Glaser Brothers Fulfills a 12-year Dream

NASHVILLE — Presentation of the Billboard award this fall to Tompall and the Glaser Brothers for their singles sales and impact on the industry was a culmination of 12 years of development.

The Glaser Brothers—Tompall, Jim and Chuck—have just concluded construction of a major recording studio, this giving the finishing touch to what they set out to do with their move to Nashville in 1958.

"We set up our publishing company in 1962," said Jim Glaser, "and that was really the second step in the formation of what was to become a complete complex to help artists who might otherwise be victimized." Jim Glaser said they (the brothers) had been "pushed into corners" after coming here, and vowed it would not happen to anyone with whom they later were associated.

"There were days when we were allowed to record twice a week, to give our 'all' in six hours in a recording studio, and that was to be the public's judgment of us," he said.

"The studio is the fulfillment. Our booking agency, under the directorship of Joe Light, al-

ready is operating in the black after having been formed last January," he said.

**Pride in Studio**  
That studio is a strong source of pride for the brothers. Doubling the size of their old demo studio, they did much more.

The new 32 level lights instead of VU meters. The studio, according to engineer Claude Hill, has the lowest noise level in town, at least 10 db lower than any other. The echo chambers, he said, have the longest delay with the widest frequency response of any studio. He claims he can overdub to get 48 tracks and still be in the same noise level of others with 16-track operations. It is a 20-channel-in and 20-out system, built and designed by Dan Flickinger and Associates, with Scully equipment. There is a motor-driven turntable which can alter the speed or change tempo, driving up as much as two-full keys or tempo, and offers 30 percent faster playback than standard electrical outlets.

There are four cue-systems which can be isolated, allowing the producer to talk to any individual or group during a session.

Jim Glaser said the idea of the studio — used exclusively now for artists under contract to Glaser Brothers Productions, is to give writers and artists a chance to develop in an atmosphere which is not rushed. Jack Clement, their long-time producer who has his own outstanding studio, will now produce the Glaser's in the one. "His own studio is so busy he can't get into it," Jim explained, "and he likes this one, too."

In addition to everything else, the control room has a physical layout designed with quadraphonic re-mixing facilities. The room is tuned by Elektroakustik for perfectly flat response, with no altering in tonal quality or mix.

**Tompall the "Brains"**  
"Tompall is the brains behind our growth," Jim said. "He knows as much about organization, contracts, and people as anyone in the business. Chuck is doing most of the production, at which he excels. And I handle the promotion, produce sessions. Among them are my own."

The firm now has its own graphic artist and copywriter, and plans to provide continuity for artists on stage. "This is part of the total career guidance concept," he explained.

Johnny Russell, an outstanding songwriter who now is part of the company, works not only as a writer and producer but a song plugger and a coordinator of material within the company. Under contract now to the production firm are the Glaser Brothers, Jimmy Payne, Hoover and individually Jim Glaser.

"Our idea is not to have a lot of artists and do volume business," he said. "We want to bring the artist along without the pitfalls he ordinarily would fall into."

One of the biggest artists developed by the Glaser Brothers, first as a writer and then as an artist, was John Hartford. His "Gentle on My Mind," published by the Glasers, has been

one of the biggest hits of the decade. For it the Glasers have received virtually every award including, this year, the first Robert Burton Award from BMI.

The Glasers made their first movie sound tracks this year, their original 32 level lights prevailing through the MGM movie, "Tie Tie Tie."

The Glasers now are utilizing their promotion department for what may be an all-time promotional piece. Artist Dwana Wherry is painting portraits of disk jockeys and presents them to the radio personalities as a goodwill gesture.

## Jim & Jesse Back With Capitol; Join TV Syndication in New Co.

NASHVILLE—Former Capitol artists Jim & Jesse have returned to that label, and have joined with television syndicator A.O. Simson in a new all-time-compensating company.

Called Double J Entertainment, Inc., the firm is headquartered in Gallatin, Tenn. Although basically a syndication company, it is involved in everything from management to booking.

Simson is producing the "Jim & Jesse Show" and a program called "Music Place," which features Stu Phillips and LaWanda Lindsey. Double J has a syndication privilege and will put the show, currently produced for WAVE-TV in Louisville, on the air market shortly.

Simson and Jim & Jesse (McReynolds) worked together on a program called "Country Music Carousel" produced some three years and a half ago in Springfield, Mo. In the early 1950's, he worked for Martha White Mills, and the first act with which he worked was Flatt & Scruggs. Later moving into the syndication field himself, he produced 10 separate properties, including shows by Ernest Tubb, Bill Anderson, the Lonesome Rhodes, Flatt & Scruggs, and several gospel acts including Jake Hess and the Imperials.

**Talent Signed**  
In talent management, several artists already have been signed, and many appear on the TV program as well as on road dates. They include instrumentalist Carl Jackson, comedian Bud Wilson, and singer Carol Johnson, who was an original on the TV show of the late Jim Reeves.

Jim McReynolds handles the booking under the banner of Double J. Thus far he has called mostly on markets where the TV show is being seen, and where the talent on the show is being offered to promoters in the area.

The company now is doing commercials, mostly on a regional basis, but doing tests for national accounts.

Jim & Jesse broke on the country scene in the early 1950's on the Capitol label, produced by Ken Wilson. Years later they moved to Epic, only to return to Capitol this fall some months after the label re-



OPRY ARTISTS Porter Wagoner and Dolly Parton joined Today Show host Joe Garagiola in a special salute to the "Grand Ole Opry" on its 45th Birthday.

leased a double-album of their old bluegrass songs.

The new show retains some of that bluegrass sound, but is based on a modern, updated concept, utilizing electrical instruments and drums in addition to the acoustical mandolin and guitar.

Their first new Capitol session, under the guidance of Larry Butler, was cut Oct. 1, and will be released shortly. In addition to their own accompaniment, the session includes eight instruments and the back-up voices of the Jordaines.

## Satherley 'Available,' He Says at Law Fete

NASHVILLE—Paying tribute to Don Law, his friend and associate, Art Satherley said he still "would be available" to advise any company or individual on the production of records.

The record pioneer, who turned 81 last week, was here to attend certain functions during the "Grand Ole Opry" birthday celebration. Among other things, he was one of the five nominees for the Hall of Fame. Satherley, who said he had little to leave now except a "heritage for his children," recalled his days with Law in Dallas, and the evolutionary part the two had in the development of country music. Recently, Satherley turned over to the Hall of Fame his list of early recording sessions, and plans to make other contributions of historical value.

"I am living now to enjoy the

past," Satherley said. "I would be happy to be working in the music business, to give some advice, to help pick tunes."

Satherley said he and others were able to recognize as early as the 1920's that country music was "the music of the people." He said that some of the early black artists sang "unadorned country music, which then was a sort of boll weevil blues."

Satherley credits Law with being one of those who had a strong part in making country music what it is today, and then staying with it through the years.

Johnny Cash was another who praised Law. At the Columbia luncheon he referred to Law as "the man who stuck with me through all these years, even the bad times." And he called Law the "greatest producer" of all time.



LARRY ADAMS, editor of Country Music People in London, presents an autographed copy of Ringo Starr's new LP, "Beaucoups of Blues" to Hank Snow, whose firm published the title song.

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Produced by: Jim Vienneau on MGM  
Published by Cedarwood Publishing Company and  
Sawgrass Music

# Hot Country Singles

★ Star Performer—Single's registering greatest proportions upward progress this week.

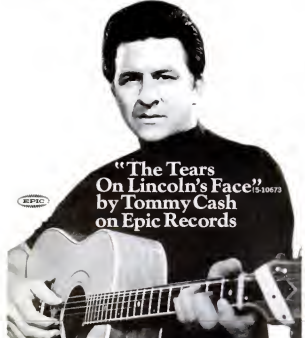
| This Week | Last Week | Title, Artist, Label, No. & Price                                                                                | Weeks on Chart | This Week | Last Week | Title, Artist, Label, No. & Price                                                                                                        | Weeks on Chart |
|-----------|-----------|------------------------------------------------------------------------------------------------------------------|----------------|-----------|-----------|------------------------------------------------------------------------------------------------------------------------------------------|----------------|
| 1         | 2         | I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME<br>Charley Pride, RCA Victor 47-9902 (Blue Crest/RCA & Range, BMI) | 7              | 67        | 61        | COAL MINER'S DAUGHTER<br>Loretta Lynn, Decca 32749 (Sure-Fire, BMI)                                                                      | 2              |
| 2         | 1         | RUN WOMAN RUN<br>Tanny Tuffo, Decca 32743 (Algar, BMI)                                                           | 9              | 58        | 50        | SOMEWAY<br>Don Gibson, Hickory 1579 (Acuff-Rose, BMI)                                                                                    | 5              |
| ★         | 8         | 15 YEARS AGO<br>Conway Twitty, Decca 32743 (Nash, SESAC)                                                         | 5              | 39        | 39        | PATCHES<br>Ray Giff, Royal American 19 (Gold Forever, BMI)                                                                               | 6              |
| ★         | 10        | I CAN'T BE MYSELF/<br>SUBURBS OF CHICAGO<br>Merle Haggard, Capitol 2901 (Blue Buck, BMI/Tune, BMI)               | 5              | 40        | 42        | I WAKE UP IN HEAVEN<br>David Ruffalo, Columbia 4-45226 (Winwood, BMI)                                                                    | 4              |
| 6         | 4         | SUNDAY MORNING COMING DOWN<br>Johnny Cash, Columbia 4-5211 (Combine, BMI)                                        | 10             | 41        | 43        | SOMETHING TO DRAG ABOUT<br>Charlie Lewis & Billy Montgomery, Capitol 2915 (Tune, BMI)                                                    | 3              |
| 5         | 6         | THANK GOD AND GREYHOUND<br>Roy Clark, Dot 17355 (Winwood, BMI)                                                   | 7              | 47        | 40        | TOO LONELY, TOO LONG<br>Mel Tillis, Kapp 2103 (Sengstack, BMI)                                                                           | 4              |
| ★         | 14        | ENOUGHLY<br>Sonny James, Capitol 2914 (Vogus, BMI)                                                               | 4              | 43        | 55        | MONKEY CAN'T BUY LOVE<br>Roy Rogers, Capitol 2895 (Lendwood, BMI)                                                                        | 7              |
| 8         | 3         | IT'S ONLY MAKE BELIEVE<br>Glen Campbell, Capitol 2905 (Marianne, BMI)                                            | 8              | 44        | 44        | MORNING<br>Jim Ed Brown, RCA Victor 47-9099 (Show, B.C. BMI)                                                                             | 3              |
| ★         | 12        | AFTER CLOSING TIME<br>David Houston & Barbara Mandrell, Epic 5-10656 (Algar, BMI)                                | 6              | 45        | 46        | JIM JOHNSON<br>Porter Wagoner, RCA Victor 47-9095 (Chester, BMI)                                                                         | 7              |
| ★         | 17        | GOIN' STEADY<br>Lynn Young, Mercury 73112 (Capitol Song, BMI)                                                    | 5              | 46        | 38        | DADDY WAS AN OLD TIME PREACHER MAN<br>Porter Wagoner & Ruby Lusk, RCA Victor 47-9075 (Owens, BMI)                                        | 15             |
| 11        | 5         | THE TAKER<br>Merlin Hargrett, RCA Victor 47-9085 (Combine, BMI)                                                  | 11             | 47        | 32        | LOOK AT MINE<br>Jody Miller, Epic 5-10641 (Walbeck, BMI)                                                                                 | 13             |
| 12        | 7         | JOLIE GIRL<br>Harry Belafonte, Columbia 4-45215 (BMI, BMI)                                                       | 9              | ★         | —         | I WOULDN'T LIVE IN NEW YORK CITY (If It Ain't for Me the Whole Dang Town)<br>Buck Owens and the Buckaroos, Capitol 2947 (Blue Buck, BMI) | 1              |
| 13        | 11        | THERE MUST BE MORE TO LOVE<br>Jarry Lee Lewis, Mercury 73099 (Decca/Nash/Columbia, BMI)                          | 12             | 49        | 49        | WHISKEY SIX YEARS OLD<br>Norma Jean, RCA Victor 47-9900 (Tune, BMI)                                                                      | 5              |
| 14        | 9         | ALL MY HARD TIMES<br>Roy Drusky, Mercury 73111 (Lewery, BMI)                                                     | 13             | ★         | 55        | I'M ALRIGHT<br>Lynn Anderson, Capitol 5098 (Ballion, BMI)                                                                                | 2              |
| ★         | 18        | SO SAD (To Watch Good Love Go Bad)<br>Hank Williams Jr. & Lela Johnson, MGM 1412 (Acuff-Rose, BMI)               | 6              | 51        | 40        | CRYING<br>Arlene Harkin, Columbia 4-45203 (Acuff-Rose, BMI)                                                                              | 11             |
| 16        | 13        | ANGELS DON'T LIE<br>Jim Reeves, RCA Victor 47-9880 (Audiogram, BMI)                                              | 13             | ★         | —         | COMMERCIAL AFFECTION<br>Mel Tillis & The Strangers, MGM 14176 (Lendwood/Sengstack, BMI)                                                  | 1              |
| 17        | 15        | IT'S A BEAUTIFUL DAY<br>Wynne Stewart, Capitol 2888 (Tune, BMI)                                                  | 9              | ★         | 64        | ANNOYING NOSES<br>Jerry Reed, RCA Victor 47-9904 (Tune, BMI)                                                                             | 3              |
| ★         | 27        | WHERE HAVE ALL OUR HEROES GONE<br>Bill Anderson, Decca 22744 (Ballion, BMI)                                      | 3              | 54        | 54        | GONE GIRL<br>Tommy & Glaser Brothers, MGM 14169 (Jack, BMI)                                                                              | 3              |
| 19        | 16        | LIVE FOR THE GOOD TIMES<br>Warner McKee, Decca 22725 (Pop Star, SESAC)                                           | 9              | 55        | 57        | FOREVER YOURS<br>Doris May, RCA Victor 47-9911 (Tune, BMI)                                                                               | 2              |
| ★         | 34        | HOW I LOVE THEM OLD SONGS<br>Carl Smith, Columbia 4-45225 (Acuff-Rose, BMI)                                      | 6              | 56        | 56        | DOXIE BELLE<br>Slim Whitman, SST 33 (Jack & Bill, ASCAP)                                                                                 | 4              |
| 21        | 20        | WONDERS OF THE WINE<br>David Houston, Epic 5-10643 (Algar, BMI)                                                  | 14             | 57        | 61        | NICE 'N' EASY<br>Charlie Lewis, Epic 5-10643 (Show, ASCAP)                                                                               | 3              |
| 22        | 17        | GREAT WHITE HORSE<br>Buck Owens & Susan Raye, Capitol 2871 (Blue Buck, BMI)                                      | 11             | 58        | 59        | I JUST CAN'T HELP BELIEVING<br>David Feingersh, Columbia 4-45238 (Stern-Gem-Columbia, BMI)                                               | 2              |
| 23        | 21        | WAKE ME UP IN THE MORNING<br>Bobby Lord, Decca 32718 (Concentration, SESAC)                                      | 12             | 59        | 45        | YOUR SWEET LOVE LIFTED ME<br>Percy Sledge, Capitol 2882 (Gallico, BMI)                                                                   | 9              |
| ★         | 36        | RIGHT BACK LONNY YOU<br>Redd Foxx, United Artists 50714 (Pausley, BMI)                                           | 6              | 60        | 62        | WAAHACHIE WOMAN<br>John Denver, Royal American 21 (Elan, BMI)                                                                            | 5              |
| 25        | 25        | HE'S EVERYWHERE<br>Donny Smith, Mercury 615-0001 (Tune, ASCAP)                                                   | 10             | 61        | 63        | EARLY IN THE MORNING<br>Mac Carlin, SST 30 (Pop, ASCAP)                                                                                  | 4              |
| 26        | 24        | SNOWBIRD<br>Anne Murray, Capitol 2738 (Seachwood, BMI)                                                           | 16             | 62        | 51        | LET'S THINK ABOUT WHERE WE'RE GOING<br>Lewnda Lindsey & Sonny Vernon, Capitol 5090 (Tine, BMI)                                           | 8              |
| ★         | 37        | YOU'VE GOT YOUR TROUBLES (I've Got Mine)<br>Jack Braddock & Misty Morgan, Wayback 015 (Wills, BMI)               | 7              | 63        | 60        | STEPBY FOOT<br>Jerry Smith, Decca 32750 (Pop Star, BMI, ASCAP)                                                                           | 6              |
| 28        | 26        | LOUISIANA MAN<br>Combie Eaton, RCA Victor 47-9087 (Acuff-Rose, BMI)                                              | 9              | ★         | —         | COWBOY CONVENTION<br>Buddy Alan & Don Rich, Capitol 2028 (Pearl, BMI)                                                                    | 1              |
| 29        | 29        | I CRIED (The Blue Right Out of My Eyes)<br>Crystal Golea, Decca 32721 (Sure-Fire, BMI)                           | 8              | 65        | 71        | LET ME GO<br>Johnny Duncan, Columbia 4-45227 (Winwood, BMI)                                                                              | 2              |
| 30        | 22        | BACK WHERE IT'S AT<br>George Hamilton IV, RCA Victor 47-9086 (Acuff-Rose, BMI)                                   | 11             | 66        | 50        | IT AIN'T NO BIG THING<br>Tex Williams, Montgomery 1216 (Capitol Song, BMI)                                                               | 8              |
| 31        | 28        | HOW I GOT TO MEMPHIS<br>Bobby Bare, Mercury 73097 (Newkirk, BMI)                                                 | 14             | ★         | —         | COME THE MORNING<br>Hank Snow, RCA Victor 47-9907 (Gleason, BMI)                                                                         | 1              |
| 32        | 30        | FROM HEAVEN TO HEARTACHE<br>Eddy Arnold, RCA Victor 47-9089 (Singleton, BMI)                                     | 9              | ★         | —         | ROSE GARDEN<br>Lynn Anderson, Columbia 4-45232 (Lewery, BMI)                                                                             | 1              |
| 33        | 31        | FOR THE GOOD TIMES/<br>BRAZIN' IN GREENER PASTURES<br>Ray Price, Columbia 4-45178 (Bachman, BMI/Combine, BMI)    | 20             | ★         | —         | IT TAKES TWO<br>Combie Eaton & Dave Peet, Capitol 5099 (Lester, BMI)                                                                     | 1              |
| ★         | 41        | SHE DOES WALKING THROUGH MY MIND<br>Billy Walker, MGM 14173 (Former Hill, BMI)                                   | 11             | 70        | 72        | ALLEGENEY<br>Bonnie Guitar, Paramount 0045 (Combine, BMI)                                                                                | 3              |
| 35        | 33        | SOUTH/DON'T WE ALL HAVE THE RIGHT<br>Rogers Archer, Mercury 73102 (Tune, BMI, ASCAP/Tune, BMI)                   | 11             | ★         | —         | FIRST DAY<br>Jane Morgan, RCA Victor 47-9901 (Stucky, BMI)                                                                               | 1              |
| 36        | 35        | ALL FOR THE LOVE OF SUNSHINE<br>Hank Williams Jr. with the Mike Carb Corporation, MGM 14152 (Hawkins, BMI)       | 15             | ★         | —         | MY JOY<br>Johnny & Sonny, SST 380 (Winwood, BMI)                                                                                         | 1              |
|           |           |                                                                                                                  |                | 73        | 73        | LOOK HOW FAR WE'VE GONE<br>Bill Willson & The Mountaintop, United Artists 50718 (Franky, BMI)                                            | 2              |
|           |           |                                                                                                                  |                | ★         | —         | ANOTHER LONELY NIGHT<br>Archie Mayo, Capitol 2844 (Archie Mayo, Capitol 2844)                                                            | 1              |
|           |           |                                                                                                                  |                | ★         | —         | MARY'S VINEYARD<br>Claude King, Columbia 4-45248 (Dose Bridge, BMI)                                                                      | 1              |



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times with  
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## Mrs. Williams Plans LP on Life With Hank; Memoirs Set

NASHVILLE—Mrs. Audrey Williams announced through her manager, Earl Owens, that she has begun work on an album telling of her life with the late Hank Williams, and also will write her memoirs.

Mrs. Williams has discontinued her entertainment schedule to devote full time to writing. "Audrey will present her own dialog of the stories behind the songs Hank wrote," Owens said. "It will establish an anecdote-history of his music."

Mrs. Williams also is collaborating on the eventual publication of her memoirs. Upon completion of her book, she will begin a series of lecture tours.

Earl Owens Management and the firm of Gerry-O will work together in a new office for promotion and management set up at 2820 Bransford Rd., near 100 Oaks here.

Gerry Henry Owens, as announced earlier, will operate



MRS. AUDREY WILLIAMS has announced the cutting of an LP, telling of her years with Hank Williams, and the writing of her memoirs.

the promotion-advertising complex, while Earl Owens Management will deal directly with artist management with affiliated interests in record production and publishing companies.

## Nashville Scene

Hal Neely, president of Starday-King, has added Mrs. Carlene Westcott Whaley to his staff. The former president of Consolidated Record Enterprises will become national custom representative for Starday-King. She will handle record pressing of singles and albums, full packaging of both, and all printing. Mrs. Whaley also will make arrangements for studio time, sound engineers, musicians, producers, mastering and plating. . . . Dot's Peggy Little was rushed into emergency surgery in a Florida hospital. The lovely little lady has all sorts of misfortune lately. The appearance of Hank Williams Jr. on the "Ed Sullivan Show" will be aired Sunday (8). . . . Doug Kershaw has done the "Flip Wilson Show," to be aired Nov. 19; the John Wayne Special, set for Nov. 29, and a "Don Knotts Show" with no release date set yet. He also is

writing a book called "Americajun," dealing with the life of a Cajun in Louisiana and containing the songs of that section; and he and his mother, Rita, have completed a Cajun cookbook, with 147 recipes, including some alligator meat. Finally, at the request of LSU, Kershaw will take part in a planning meeting for French Heritage next week. . . . Brad McCuen, president of RPM/Mega Records, has signed Ronnie Prophet. The Canadian singer/writer, instrumentalist/concellion has been appearing here nightly for past two years at the Printer's Alley club.

. . . Tony Harris, booked by Bill Goodwin of the Hubert Long Agency, opens in a few weeks at the Golden Nugget in Las Vegas for the fifth time. . . . Gene Legg, president of Legg Talent Productions of Little Rock, announced the signing of Jamie Rich and Walter Brother to an exclusive personal management contract. . . . Ronnie and Sharon Ray, young members of the family act, The Rays, have been put in the Denver Post's "Gallery of Fame" for their work in saving a man in a burning home at Commerce City, Colo.

WBIE-FM, of Marietta, Ga., has increased power to 100,000 watts and extended its operational hours. It's full-time country, so will be putting out a strong signal for you. General manager is James Wilder, music director is Bill Clark, and station manager is Roger F. Allison. . . . Fandora Records executives Joe Deaton and Jim Prater have just completed a session at RCA for Mel Street, who does a weekly TV show on Channel 6 in Bluefield, W. Va. . . . Jan Arnold and Debbie Brimer, who have been working for several years as singles with their own bands, have now formed the team of Debbie and Jim (formerly recorded for Ebb-Tide, and Debbie on Blackbird. They were brought together by Dallas-based producer Charles Wright. . . . Jimmy Wheeler, who has been doing a long series of one-nighters in the New Jersey and Pennsylvania area, was a featured guest on the recent radiothon for Cystic Fibrosis over WBCB, Levittown, Pa. . . . Murve Hoerner, president of Triple T Talent, has signed Bob West. Dick Brainer to a management pact. . . . Ginger Mede has signed with Sany Records. . . . Upon her first release, she will open a three-week engagement in Europe. . . . Deane Dee has recorded at Woodland Studios for Cartwheel, with Ron Chaney producing. . . . Sonny Throckmorton has completed his single release for Vin-

(Continued on page 50)

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TO  
TAKE  
THE ME  
OUT OF  
MEN"

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Hammers, nails and puppy dog tails is what they call Willy Jones  
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Don't do this and don't do that has got my future looking dim  
If Willy Jones can't come to me I'm gonna go to him.

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*Willie Jones*  
*by Susan Raye*

Capitol Record No. 2970

## Nashville Scene

• Continued from page 48

tage Music. . . . Woodland's Jim Pugh and Rick Horton handled the sound for the BMI dinner during the convention.

**Dudley Williams**, one of the most popular on-the-air personalities in the Los Angeles area for the past decade has moved to country. He takes over the morning slot on KBBQ, the 24-hour country music station. . . . **Lester Flatt** and the Nashville Brass played to a full house in Cynthiaana, Ky., in a show co-sponsored by WCYN and Martha White Mills.

Tamara Wyette has been signed to do the "Andy Williams Show" Monday (9). . . . David Wilkins is playing a big bank party here Nov. 14, at the Sheraton. . . . George Jones is in for sessions with Pappy Dailey. . . . Jack Barlow is working the Golden Nugget through Nov. 11. . . . Dean Martin's new release on Reprise is the song written by Mel Tillis for Cedarwood and first famous by Bobby Bare, "Detroit City." . . . Roy Rogers is in for more sessions, hitting hard on the country side. . . . Dick Carless has a new release out at mid-month.



**LITTLE JIMMY DICKENS** cuts his first session for United Artist Records after signing a long-term contract. Shown with him is producer Biff Collie.

## SPECIAL MERIT PICKS

• Continued from page 3

terial which fits the category of voodoo rock. Compositions were written by Ezume, and the sides include such titles as "Damn Fool," "Fire in the Hole," and "African

**NOAH—RCA Victor LSP 4432 (5)**  
 "I Wish You Love" is the best cut on this LP, which also features fairly good versions of "Sury the Remains" and "Sunday Mass." The album borders both progressive rock and a more pop sound.

**EMITT RHODES**—Dunhill 05 50089 (S)  
Emitt Rhodes, a new one-man rock group—his whistles, sings, produces and plays all the instruments—is another slick suburban talent. In Dunhill's polished pop-rock mold, Rhodes likes to swing and toe-top with an early Seattle beat, bouncing his original tunes around in the total environment of his many talents. "Face on the Floor," "Live Till You Die," and "Long Time No See" could connect him with his audience.

**TRIGLOGY** — I'm beginning to feel it. Mercury SR 6131D (5)  
The sound of acoustic guitars, the hard rock sound, and just good music make Triglogy a good listening LP with appeal to a wide audience. "March 16th (My Closet Shells)" is a folksy love song, while "Comin' Up Soon," maintains a more pop sound. The overall feeling of the album is one of good taste and glad feelings. It fluctuates between love lost and success in life.

**PAUL FREES & THE POSTER PEOPLE—**  
MGM-5E 4735 (S)  
Paul Frees is a man of many voices and  
you'll find him in a musical from  
which he's come up with comedy-song pack-  
ages that will go over especially well on the  
campus circuit where like the "poster people"  
are permanent heroes. Best cuts here are  
"Humphrey Bogart" singing "Raindrops  
Keep Fallin' on My Head," Charlie Chan  
singing "Let It Be" and Peter Loree sing-  
ing "Key Jude."

**VICTORIA**—Secret of the Bloom. San Francisco SD 201 (S)  
Victoria's delicate, sweet soprano makes her a welcome newcomer onto the recording scene. The songs she sings match her voice in gentility and poetry, and some of the best cuts are "Out in the

## PALM SPRINGS



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## LOW PRICE COUNTRY

**GEORGE JONES & MELBA MONTGOMERY—**Country Duets. Musicco MDS 1004 (S). This package is gleaned from two earlier Musicco albums, "Close Together" and "Let's Get Together." Package contains the last-named cut, also "Feudin' and Fightin'," "The Day I Lose My Mind" and others. Should do well as a low price item.

**SOUP**

**CLYDE KING** — Direct Ma. Lizard/Ampex A 20104 (5)  
Ex-Raeler and ex-Iksta, Miss King now  
bers a solo outpour, aided by a tight  
group led by Billy Preston on organ. It's  
long overdue because Clyde has an elastic  
soul voice, much drive and not a little  
swing. Most of it is urban stuff and it  
includes "The Long Winding Road." Really  
it is a basic soul record with Miss  
King a voice to watch.

## CLASSICAL

**SACHS: PORTRAIT OF THE COMPOSER—**Various Artists. Angel SCB 3769 (5)  
Harr's another welcome addition to this series and it features artists such as Milstein and Morini, and Menuhin and Klempner as conductors. Previously released separately, this three-LP package is a winner.

Continued on page 53)

★★★★ 4 STAR ★★★★★

\* Continued from page 22

**LOW PRICE CLASSICAL ★★★★★**  
**REETHOVEN: THE NINE SYMPHONIES—**  
 Columbia Symphony (Walter). Odyssey  
 Y7 30051 (\$)

**JAZZ ★★☆☆**  
MICHAEL GIBBS—Dorham DE 5 18048 (\$)

**RELIGIOUS ★★★★★**  
**MARCUS BARNES**—'Tis So Sweet to Trust  
 in Jesus. Deliverance OR 1122 (\$)

**LOW PRICE**  
**INTERNATIONAL** ★★★★★  
VARIOUS ARTISTS—Music for the Balinese  
Shadow Play, Nonesuch N 72037 (\$)

## ALBUM REVIEWS •

**88 SPOTLIGHT**

 Best of the album releases of the week in all categories as picked by the 88

**SPECIAL MERIT**

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

**FOUR STARS**  
★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

---

**More Album  
Reviews on**

Pages 35 36 2 37

**Pages 33, 36 & 37**

**Billboard SPECIAL SURVEY**  
For Week Ending 11/7/70

\* STAR Performer—LP's registering proportionate upward progress this week.

|    | Rank | Title, Artist, Label & Number                                                     | Weeks on Chart |
|----|------|-----------------------------------------------------------------------------------|----------------|
| 1  | 1    | FIGHTIN' SIDE OF ME<br>Mama Cass, Capitol ST 451                                  | 15             |
| 2  | 2    | CHARLEY PRIDE'S 100th ALBUM<br>RCA Victor LP 6362                                 | 16             |
| 3  | 3    | FOR THE GOOD TIMES<br>Ray Price, Columbia C 30140                                 | 6              |
| 4  | 4    | GOODTIME ALBUM<br>Glen Campbell, Capitol SW 493                                   | 10             |
| 5  | 5    | HELLO DARLIN'<br>Carmen Twilley, Decca DL 75209                                   | 20             |
| 6  | 6    | SNOWBIRD<br>Anne Murray, Capitol 599                                              | 6              |
| ★  | 18   | THE FIRST LADY<br>Tammy Wynette, Epic E 30213                                     | 3              |
| 8  | 7    | ONE MORE<br>Patty Loveless, RCA Victor LSP 4388                                   | 10             |
| ★  | 9    | LIVE AT THE INTERNATIONAL LAS VEGAS<br>Jarry Reed, Mercury SR 61278               | 10             |
| 10 | 11   | I NEVER PICKED COTTON<br>Ray Charles, Dot DLP 25980                               | 13             |
| 11 | 12   | MY WOMAN, MY WOMAN, MY WIFE<br>Harry Belafonte, Columbia CS 9078                  | 10             |
| 12 | 9    | THE BEST OF CHARLEY PRIDE<br>RCA Victor LP 4223                                   | 54             |
| 13 | 13   | ME & JERRY<br>Clark Atkins & Jarry Reed, RCA Victor LSP 4296                      | 5              |
| 14 | 8    | THE WORLD OF JOHNNY CASH<br>Columbia LP 29                                        | 23             |
| 15 | 14   | BEST OF JERRY LEE LEWIS<br>Smash SSS 67131                                        | 28             |
| 16 | 16   | OKIE FROM MUSKOGEE<br>Mama Cass, Capitol ST 384                                   | 42             |
| 17 | 15   | WONDERS OF THE WINE<br>David Houston, Epic 9N 30108                               | 9              |
| 18 | 19   | I NEVER ONE STOPPED LOVING YOU<br>Cenise Smith, RCA Victor LSP 4294               | 7              |
| 19 | 17   | TAMMY WYNETTE'S GREATEST HITS<br>Sonic BMG LP 4294                                | 62             |
| 20 | 20   | MY LOVE/YOU KEEP ME HANGIN' ON<br>Sonny James, Capitol ST 476                     | 16             |
| ★  | 24   | REMOVING THE SHADOW<br>Grant Williams Jr. & Lois Johnson, MGM SE 4721             | 2              |
| 22 | 23   | MEAT WHITE HORSE<br>Rock Owens & Susan Reed, Capitol ST 558                       | 4              |
| 23 | 24   | A TRIP IN THE COUNTRY<br>Roger Miller, Mercury SR 61297                           | 9              |
| 24 | 21   | TAMMY'S TOUCH<br>Tammy Wynette, Epic 9N 26549                                     | 25             |
| 25 | 27   | NO LOVE AT ALL<br>Carmen Twilley, Columbia C 30099                                | 4              |
| 26 | 22   | LORETTA LYNN WRITES 'EM AND SINGS 'EM<br>Decca DL 75198                           | 18             |
| 27 | 25   | JUST PLAIN CHARLEY<br>Charley Pride, RCA Victor LSP 4290                          | 3              |
| 28 | 30   | COUNTRY FAIR<br>Victory LP 562                                                    | 4              |
| 29 | 29   | ON STAGE—FEBRUARY 1970<br>Elvis Presley, RCA Victor LSP 4567                      | 11             |
| 30 | 31   | ELVIS' WORLDWIDE 50 GOLD AWARD HITS, VOL. 1<br>Elvis Presley, RCA Victor LSP 4641 | 11             |
| 31 | 33   | YOUR SWEET LOVE LIFTED ME ...<br>Ray Charles, Capitol ST 591                      | 2              |
| ★  | 35   | — DOWN HOUNDS<br>Donny Davis & the Nashville Brass, RCA Victor LP 4424            | 4              |
| 36 | 26   | THE KANSAS CITY SONG<br>Rock Owens, Capitol ST 476                                | 15             |
| 37 | 35   | ONE NIGHT STAND<br>Susan Reed, Capitol ST 543                                     | 2              |
| 38 | 36   | SONG PAINTER<br>Mac Davis, Columbia C 9909                                        | 2              |
| 39 | 37   | BEST OF GEORGE JONES<br>Mercury MS 2191                                           | 3              |
| 40 | 37   | GENERATION GAP<br>Joanna C. Kelly, Plantation PLP-11                              | 3              |
| 41 | 38   | GEORGIA SUNSHINE<br>Jarry Reed, RCA Victor LSP 4391                               | 9              |
| 42 | 41   | MY ALRIGHT<br>Lynn Anderson, Chart OMS 1037                                       | 3              |
| 43 | 40   | HE'S EVERYWHERE<br>Cenise Smith, Arista AS 31-1000                                | 10             |
| 44 | 41   | WORLD OF TAMMY WYNETTE<br>Epic 9N 503                                             | 22             |
| 45 | 45   | FOREVER YOURS<br>Dottie West, RCA Victor LSP 4432                                 | 2              |
| 46 | 32   | WORLD OF RAY PRICE<br>Columbia LP 28                                              | 18             |
| 47 | 44   | COUNTRY FEVER<br>Bud Shively, RCA Victor LSP 4389                                 | 9              |
| ★  | —    | — THIS IS EDGY ARNOLD                                                             | —              |



## A nice place to visit?

Buck Owens and his Buckaroos salute ten big cities they might like to visit... but would rather not live in!



## "I WOULDN'T LIVE IN NEW YORK CITY"

ST-628

## Buck Owens and His Buckaroos

This unique collection of ten new "big city" songs features the actual "Sounds of the Cities" recorded live!

The Boy from Bakersfield (Pop. 67,366) is used to small towns; he likes 'em. He's also used to being at the top of the country album charts.

Call your local Capitol distributor for immediate stock... no matter how big a city you live in.



## Everest Re-Channelled Sets Are Things of Beauty—Artists Excel

NEW YORK—The first nine albums issued by Everest Records under its deal with London Records and its parent, British Decca, are treasures and bode well for the new arrangement. Featured are such outstanding artists as Ernest Ansermet, Wilhelm Backhaus, Julius Katchen, Carl Schuricht, Sir Adrian Boult, Sir Malcolm Sargent and Zara Nelsova.

The sets all are re-channelled, providing an out for deleted monaural material which is not available in London's low-price Stereo Treasury Series, which has only issued material originally recorded in stereo.

Among the notable Everest sets is an album of Samuel Barber material with the composer conducting the New Symphony Orchestra of London in his "Medea Ballet Suite" and "Symphony No. 2." Another album with music of a 20th century composer couples Ernest Bloch's "Schelem," conducted by Ernest Bloch with cellist Zara Nelsova, and Bloch's "A Voice in the Wilderness," with Ansermet conducting. The London Philharmonic is the Orchestra on the Bloch record.

Ansermet is magnificent in two sets with his L'Orchestre de la Suisse Romande, one of which also features the Motet Choir of Geneva in Ravel's "Daphnis et Chloé." The other set, devoted to Debussy, contains "Jeux—"Poème Danse" and "Six Epigraphes Antiques." Other fine Ansermet pressings have the London Symphony in the Rossini-Respighi "La Boutique Fantasque" and the Paris Conservatory Orchestra in a program of Ravel's Bolero," beautifully done, and Honegger's

"Pacific 231," Dukas', "Sorcerer's Apprentice" and Ravel's "La Valse."

Katchen is flawless as the piano soloist with Boult and the London Philharmonic in a pairing of Rachmaninoff's "Rhapsody on a Theme of Paganini" and Donizetti's "Variations on a Nursery Theme," while Backhaus is admirable as the soloist in Brahms' "Piano Concerto No. 2" with Schuricht and the Vienna Philharmonic.

A stirring martial album by Sargent and the London Symphony completes the release. The selections are Elgar's "Pomp and Circumstance Marches Nos. 1 and 4" and "Imperial March," Bak's "Coronation March," and Walton's "Coronation March (Orb and Sceptre)." This initial release makes the contract between Everest and Decca look (and sound) good. **FRED KIRBY**

## Barenboim Concert

NEW YORK—Daniel Barenboim opened his eight-concert Beethoven piano sonata series in fine style at Alice Tully Hall, Oct. 19, with brisk performances of "Sonata Nos. 1 and 2." The "Sonata No. 29 (Hammerklavier)" proved too tough a nut to crack, but Barenboim, a 26-year-old-artist, showed great growth into it. The Israeli pianist has rendered the concerto with a new vigor.

The "Sonata No. 18" was a gem as all four movements, none designated slow, sang. The "Menuetto" was a graceful charmer before the Wirbelwind last movement. The "Hammerklavier" was performed rapidly and intelligently, but nobility was lacking. **FRED KIRBY**

## Col Marks Copland 70th Yr.

NEW YORK—Columbia Records is celebrating Aaron Copland's 70th birthday with four releases by that composer, supported by heavy consumer advertising. Columbia also has a special release marking ten Richard Tucker's 25th year with the Metropolitan Opera.

Masterworks also is cooperating with the Friends of the Philharmonic with a specially priced two-LP Stravinsky package with Leonard Bernstein and the New York Philharmonic. Cellist Leonard Rose is featured with Eugene Ormandy

and the Philadelphia Orchestra in a program of Saint-Saens, Lalo and Faure, while violist Joseph du Pasquale is featured in a Berlioz set with Ormandy and the Philadelphia.

The Copland discs include his conducting the London Symphony in a coupling of two of his better-known ballet suites. The other three pressings, all previously on the CBS label, include a set with the London Symphony and one as piano soloist with clarinetist Harold Wright and the Juilliard Quar-

ter. The fourth album has Copland accompanying soprano Adele Addison on piano and conducting the New England Conservatory Chorus.

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## BEST SELLING Classical LPs

| Rank | Month | Title, Artist, Label & Number                                                                                                                      |
|------|-------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| 1    | 1     | TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH<br>Walter Carlos Presents, Columbia MS 7194                                     |
| 2    | 2     | BERLIOZ: LES TRIOUERS (S LPs)<br>Vicars/Vesey/Various Artists/Chorus & Orchestra of the Royal Opera House, Covent Garden (Doris), Philips 6707.002 |
| 3    | 4     | SOUNDTRACK: 2001: A SPACE ODYSSEY<br>MCA ST 17                                                                                                     |
| 4    | 3     | TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER<br>Walter Carlos, Columbia MS 7286                                 |
| 5    | 5     | MY FAVORITE CHOPIN<br>Van Cliburn, RCA Red Seal LSC 2576                                                                                           |
| 6    | 6     | BELLINI: NORMA (3 LPs)<br>Sutherland/Harnal/Various Artists/London Symphony (Boynage), London OSA 1394                                             |
| 7    | 8     | BACH'S GREATEST HITS<br>Various Artists, Columbia MS 7501                                                                                          |
| 8    | 7     | STRAUSS: ALSO SPRACH ZARATHUSTRA<br>Philharmonia Orchestra (Ormandy), Columbia MS-6547                                                             |
| 9    | 17    | ROSÀ PONSSELLE—NORMA AND OTHER FAMOUS HERMOINES<br>RCA Victor, RCA Red Seal LSC 2576                                                               |
| 10   | —     | DUETS FROM NORMA AND SEMIRAMIDE<br>Sutherland/Harnal/London Symphony (Boynage), London OSA 1618                                                    |
| 11   | 20    | MAHLER: SYMPHONY NO. 1<br>London Symphony (Harnstein), Nonesuch MS 71240                                                                           |
| 12   | 40    | DRIF: CARMINA BURANA<br>Harnstein/Various Artists/Boston Symphony (Ormandy), RCA Red Seal LSC 2576                                                 |
| 13   | 13    | BETHOVEN'S GREATEST HITS<br>Various Artists, Columbia MS 7504                                                                                      |
| 14   | 12    | CHOPIN'S GREATEST HITS<br>Various Artists, Columbia MS 7506                                                                                        |
| 15   | 10    | SCENES & ARIAS FROM FRENCH OPERA<br>Beverly Sills, ABC ARTS 2002                                                                                   |
| 16   | —     | TSCHAIKOVSKY: 1812 OVERTURE<br>Los Angeles Philharmonic (Mahn), London CS 6670                                                                     |
| 17   | 16    | MOZART: CONCERTOS 17 & 21 (Elvira Madigan)<br>Adams/Concerto of the Salzburg Mozarteum Akademien (Ando), DGG 13878                                 |
| 18   | 9     | SHOSTAKOVICH: SYMPHONY NO. 13 (Babi Yar)<br>Philharmonia Orchestra (Ormandy), RCA Red Seal LSC 3162                                                |
| 19   | 19    | SELECTIONS FROM 201: A SPACE ODYSSEY<br>Philharmonia Orchestra (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7716                       |
| 20   | —     | MAHLER: SYMPHONY NO. 2 (2 LPs)<br>Harnstein/Philharmonia Orchestra (Ormandy), RCA Red Seal LSC 7066                                                |
| 21   | 9     | BETHOVEN: SYMPHONY NO. 9<br>Various Artists/London Symphony & Chorus (Stokowski), London Phas 4 SPC 2112                                           |
| 22   | —     | BRUCKNER: SYMPHONY NO. 8 (2 LPs)<br>Cleveland Orchestra (Selli), Columbia DS-30070                                                                 |
| 23   | 14    | MUSIC OF ERIC SATIE: THE VELVET GENTLEMAN<br>Comanche Contemporary Chamber Group, Dersom DES 18056                                                 |
| 24   | —     | MEYERBEER: LES HUGUENOTS (4 LPs)<br>Sutherland/Arrop/Various Artists/New Philharmonia (Boynage), London OSA 1436                                   |
| 25   | —     | VERDI: REQUIEM (2 LPs)<br>Arroyo/Domingo/Various Artists/London Symphony (Bernstein), Columbia MS-20040                                            |
| 26   | 38    | STRAUSS: ALSO SPRACH ZARATHUSTRA<br>Chicago Symphony (Reiner), RCA Red Seal LSC 2609                                                               |
| 27   | 34    | GLOTT OF GABRIEL<br>Gloria Smith Singers/Texas Boys Choir/Edward Tarr Brss Ensemble, Power Records (Herc), Columbia MS 7071                        |
| 28   | 24    | STRAUSS: ALSO SPRACH ZARATHUSTRA<br>Los Angeles Philharmonic (Mahn), London OSA 6609                                                               |
| 29   | —     | GREAT OPERATIC DUETS<br>Ceballos/Versini/Various Artists (Quasdogna), RCA Red Seal LSC 3162                                                        |
| 30   | 22    | BETHOVEN: SONATAS<br>Glen Gould, Columbia MS 7413                                                                                                  |
| 31   | —     | CHOPIN ALA MOON<br>Hans Swanson, RCA Red Seal LSC 3171                                                                                             |
| 32   | —     | BETHOVEN: NINE SYMPHONIES (8 LPs)<br>Vienna Philharmonic (Karajan), DGG-2770 007                                                                   |
| 33   | 23    | STRAUSS: ROSENKAVALLER (4 LPs)<br>Crespin/Various Artists/Vienna Philharmonic (Solti), London OSA 1435                                             |
| 34   | 11    | SCHUMANN: KREISLERIANA<br>Vladimir Horowitz, Columbia MS 7264                                                                                      |
| 35   | —     | VERDI: REQUIEM (2 LPs)<br>Ceballos/Versini/Various Artists/New Philharmonia (Borrelli), Angel S 3757                                               |
| 36   | 18    | DISONI: DOKTOR FAUST (3 LPs)<br>Hilfsbrach/Fischer-Dieskau/Various Artists/Bavarian Radio Symphony (Leimer), DGG 700032                            |
| 37   | —     | ROMANTIC GUITAR<br>Julian Bream, RCA Red Seal LSC 3156                                                                                             |
| 38   | —     | BETHOVEN: SYMPHONY NO. 9<br>Philharmonia Orchestra (Ormandy), Columbia MS 7016                                                                     |
| 39   | —     | FRENCH OPERA GALA (2 LPs)<br>Jean Sutherland, London OSA 1386                                                                                      |
| 40   | —     | SEAPHIM GUIDE TO THE CLASSICS (10 LPs)<br>Various Artists, Seaphim 6061                                                                            |

## Krainer Fine As Soloist

NEW YORK—Vladimir Krainer, who tied for first place in this year's International Tchaikovsky Competition, was the winner of the "Piano Concerto No. 1" with Antal Dorati and the Washington National Symphony at Philharmonic Hall, Oct. 23. Krainer, whose touch was forceful, and Dorati probably will record the warhorse.

The story was the National, in its first local performance since Dorati was

## Pavarotti Exciting at Met

NEW YORK—Tenor Luciano Pavarotti, who figures prominently in London's recording picture, was exciting as Edgardo in Donizetti's "Lucia di Lammermoor" at the Metropolitan Opera Oct. 24. His lyric voice added distinction to the performance throughout from his entrance to the last scene. A London program ad, in addition to current material, like an operatic recital and Verdi's "Un Ballo in Maschera" and Donizetti's "L'Elisir d'Amore" in his future recording plans.

Soprano Renata Scotti, whose Cetra recording of the title role now is available on Everest, sang well, especially in the Mad Scene

and Second Act, but she was at her best in lyric rather than coloratura sections. Enrico continues to be one of baritone Mario Scerbo's best roles. Sereni, Miss Scotti and bass Ruggero Raimondi were cited in Angel's review, with one of the brightest of operatic virtues was magnificent in the Mad Scene. He's opening the Rome Opera's new season in the title role of Verdi's "Aida." Carlo Franci conducted capably.

**FRED KIRBY**

## CHOPIN AWARD TO NEW YORKER

WARSAW—Garrick Ohlsson, 22, of White Plains, N.Y., won the eighth International Chopin Piano Competition here Oct. 25. He was the first American ever to win the award. Mitsuko Uchida, 22, of Japan was second. Third place went to Peter Paley, 24, of Poland.

Other Americans scoring highly were Eugene Indjic, 23, of Cambridge, Mass.; Arthur Schnabel, 21, of New York City, seventh; and Jeffrey Swann, 18, of Hurst, Tex. The Chopin Competition is one of the world's most exciting piano events, is held every five years.



LEONTYNE PRICE, signs copies of her RCA Red Seal albums, at a recent autographing session at Gimbel's, Herald Square, New York. More than 400 of her RCA albums were sold during the visit.

## Gospel Surge in Fairs, TV, Campus

NEW YORK—The gospel field is making inroads into new areas such as fairs, national television and colleges, according to Don Light, who operates the Don Light Talent Agency in Nashville. Light, whose acts include such well-known properties as the Oak Ridge Boys, the Florida Boys, the LeFevres, Gov. Jimmie Davis and the Singing Rambos, said that gospel record sales were also increasing. For one thing, he added, gospel records today are produced better than they used to be, and are, therefore, more acceptable for airplay. Too, many stations are devoting an increasing amount of time to this record genre, with resultant record sales from the added exposure.

Record labels in the gospel field, said Light, used to get most of their sales at the artists' concerts—where the artists elicited the disks directly to the customers. The sales ratio was four to one, that is, four times as many disks were sold at concerts as were sold in stores. Today, however, this situation is reversed, with six times as many records sold in stores as at concerts.

A good gospel album today, according to Light, can rack up sales of 50,000; and sales are consistent for the top groups. Regarding station exposure, Light added that a substantial breakthrough for gospel products has occurred on country stations.

### Into Big Cities

Gospel personal appearances have also moved into the big industrial cities, whereas the traditional market had been the rural South. Some of the big cities for such shows today are Chicago, Cleveland, Detroit, Harrisburg, Cincinnati, Phoenix, as well as cities in California and Canada. In other words, said Light, gospel is no longer a regional phenomenon. It is thriving in big cities, which, owing to population migrations, have many residents who are gospel-oriented. In these Northern industrial areas, Light said, tickets at gospel concerts sell for between \$3 and \$5 and audiences run between 5,000 and 7,500. "This fact does not mean that the continuing importance of the Southern market," Light said. He added that Friday and Saturday are the big nights for such shows, and that big gospel acts worked 150 to

200 days a year on an average. Years ago, they worked even more often, because it was necessary to run concerts in order to rack up record sales on the spot.

### All-Night Singings

So-called gospel spectaculars are held in cities like Indianapolis and Waycross, Ga. These are all-night singings, with the ticket buyers bringing food and lawn chairs. Such events can draw between 10,000 and 15,000.

Gospel's inroads into the fair market, according to Light, has been accelerated because many

country acts are very highly priced—with the result that the promoter is motivated to turn gospel acts. Additional aspects, according to Light, are the reliability of the gospel acts. They rarely fail to show. Too, they bring their own sound equipment, and it is of top quality, representing an investment of between \$5,000 and \$7,000.

Not so many years ago, according to Light, gospel acts generally booked themselves; but today the field is more businesslike, with formal contracts and planned promotional campaigns.



THE OAK RIDGE BOYS—something big is happening in gospel music.

## Carmichael Score Captures Israel Soul in New Film

WACO, Tex.—The "soul" of the nation of Israel is captured in sound by composer Ralph Carmichael with his musical score to Billy Graham's new film, "His Land."

Cliff Barrows and British recording artist Cliff Richard sing six Carmichael songs, many written on location. Carmichael also arranged the Hebrew folksong "Hava Nagila" and Handel's "Hallelujah Chorus." The hour-long color picture was filmed on location. It tells the story of Israel from ancient to modern times. The picture's soundtrack is available on Don Light Records, a division of Word, Inc., of Waco.

Carmichael also has scored in the pop field. The Carpenters

have released a new album which includes "Love Is Surrender" from the folk musical "Tell It Like It Is." The Carmichael selection is included in the "Close to You" LP from A&M Records.

Lexicon Music, which holds the copyright on "Love Is Surrender," has secured permission to use a photo of the Carpenters on a new edition of the sheet music. The picture also will appear on an octavo for the educational field.

Carmichael, president of Lexicon Music, said he feels it will be the first of many such deals in the coming year. He feels that copyrights going into the hands of young people in the religious field will spill over into the mainstream of the pop field.

## Shaped Notes

The Florida Boys have just completed a successful engagement at the Eastern State Exposition in New Springfield, Mo. The group was booked into the feature show by Bill Wynne, general manager of the exposition, through the Don Light Talent Agency of Nashville. . . . K.C. Enterprises of Memphis now is booking scores of Gospel groups. Among the new ones are Evangelists Shirley Caesar and the Caesar Singers, the Mighty Clouds of Joy, the Five Billed Boys, the Violinaires, the Brooklyn All Stars, the Sons of Dile, the Jones Boys, the Bronner Brothers, Jose Anderson and others. . . . Among those elected recently by the Nashville Song Writers Association to its country music Hall of Fame was Albert Brumley of Powell, Mo., although virtually all of his big hits were of the Gospel variety.

They include "I'll Fly Away," "I'll Meet You in the Morning," and dozens more.

His music has been popular for more than 40 years with recordings in the country field. In addition, his songs have been recorded by gospel artists such as the Chuck Wagon Gang, the Stamps Quartet, Smitty Gatlin, Johnson Sisters, Blackwood Brothers, the LeFevres, the Florida Boys, the Plaimmers, the Speers and the Prophets.

A Smitty Gatlin Relief Fund has been instituted by a group of gospel music executives. Gatlin has been faced with tremendous medical expenses during the last two months. The fund is being overseen by John Matthews, Herman Harper and Lou Wills Hill-dreth.

## SPECIAL MERIT PICKS

• Continued from page 50

### LOW PRICE CLASSICAL

**ODGE: EARTH'S MAGNETIC FIELD—Various Artists, Nemouch H 7128 (S).** In this special low-price version of Charles Odge, "Earth's Magnetic Field," one of the Columbia University Computer Center is used for the realization of a complex electronic sound. Programmed by the composer, the instruments are played by Bruce R. Boller, Carl Frederick and Stephen G. Underwood, an extraordinary performance in synthesized sound.

**CARTER: STEREO QUARTETS No. 1 & 2—Composers Quartet, Nemouch H 7120 (S).** Working under the direct supervision of composer Elliott Carter, the Composers Quartet has carefully and artfully re-created "Stereo Quartets Nos. 1 & 2." The Quartet, both formed in 1951 respectively, are stylistically different from the composer's concern for clarity, motion and progression.

**BETHOVEN: EMPEROR CONCERTO—Schoenberg Quartet, Nemouch H 7120 (S).** This edition, recording from the RCA archives, should yield new feel for several reasons. First, the name power of the artists involved, plus the fact that this is a Beethoven anniversary year, there are informative notes by Irving Kolbin.

### BLUES

**PERCY MAYFIELD—Weakness Is a Thing Called Man, RCA Victor LSP 4644 (S).** Percy Mayfield is one of the best contemporary blues ballad composers, and he's got a new voice to go with his talent for creating meaningful blues music. His personal mild melody "Ray Charles," written for many other top soul artists, and now joined with new lyrics, along with up-to-date instrumentals, "California Blues," "Southern Home" and "I've Got a Secret" are new grooves from a master.

**SUGGY & THE JUNGLES—Blue Bird B15 (S).** Unremixed, unedited, and unrestrained, this freewheeling, unrestrained album is a unique experience in blues improvisation. The many ways in which Suggy, with each player doing his own thing with the utmost grace and artistry,

### LOW PRICE BLUES

**ALL DAY THINGS SUGGY—Blue Bird B15 2000 (S).** This album, a template type featuring some blues greats singing in the true blues tradition, is one of the artists based on the LP industry. The album also contains some contemporary blues with Ike and Tina Turner, Love and Transmogrification. The back of the LP gives a good, brief history of the featured artists adding appeal to the record buyer who will be drawn by the special low price as well.

### COMEDY

**P.D. BACON—The Strained Gout, Vanguard VSD 8530 (S).** This comedy musical, written by Professor Paul Schickel's "P.D. Bach," that is, "The Strained Gout" follows the comedic pattern of the "Gore" and "Bach" that comes between the musical offerings.

### LOW PRICE CHRISTMAS

**PRATORIO: POLYCHORDAL CHRISTMAS MUSIC—Metropolitan Choral Ensemble (Emanuel, Nemouch H 7124 (S).** Here is a very well executed version of Michael Praetorius' "Polychordal Christmas Music." The four concertos for soloists, created in 1619, is fluid and very well coordinated.

### SOUNDTRACK

**SOUNDTRACK—Love and Other Strangers, ABC A&S CD 35 (S).** This soundtrack album has an especially good chance in the disk market because of the growing popularity of its movie namesake. The songs by Fred Karlin (m. 162) and Bob Wilson and Arthur Janov (Dietz) are expanding, and Larry Mendel and the Country Coalition do well by the vocal assignments.

## 'Gospel Singing Jubilee' Is Top Draw by Longshot

NASHVILLE—"Gospel Singing Jubilee," the Show Biz-produced hour of gospel music, has more viewers than all other gospel music syndications combined, according to the 1970 Syndicated Program Analysis just released by the American Research Bureau.

The total audience for "Gospel Singing Jubilee" in the 49 markets listed in the SPA is 1,196,000 viewers. The combined audience for all other gospel music programs, according to the ARB report, is 1,188,000. Those listed in the report were "America Sings," "Glory Road," "Gospel Caravan," "Lewis Fam-

ily," "Oak Ridge Boys," "Wally Fowler and the Wills Family."

Mrs. Jane Dowden, president of Show Biz, pointed out that the SPA audience total for "Gospel Singing Jubilee" does not include recent additions to the market list, which includes Los Angeles, Minneapolis, Albuquerque, Tucson, Birmingham, Jackson and Duluth.

The featured performers of "Gospel Singing Jubilee" are the Florida Boys Quartet, the Happy Goodman Family, the Dixie Echoes and Steve Sanders. The show is produced by Les Beasley and directed by Robert Hafler.



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# International News Reports

## U.K. Summer Business Is Called Healthy

LONDON—Even allowing for a drop in production to take account of the traditionally soft state of the market during the summer, business remained healthy throughout July, according to the latest Board of Trade statistics.

During the month, £2,240,000 records were pressed, 6 percent more than a year previously, but 11 percent fewer than in June.

But total sales at \$6 million were 27 percent higher than in July last year, with home sales rising by 22 percent and exports by a remarkable 46 percent and accounting for 21 percent of the total.

Production in the first seven months of the year was 10 percent above last year. Total sales, worth \$37.6 million, were 26 percent better than last year, with home sales 29 percent up and exports increasing by 49 percent.

## Home, Export Unit Sales Up 14% Over '68

PARIS—Home and export unit sales of records in France last year were 62,493,916—an increase of 14 percent on the 54,800,000 of 1968, according to 53,908,504.

The figures were announced by Jacques Masson-Forrester, general secretary of the Centre d'Information et de Documentation du Disque, Société d'Édition et de Relations Publiques (S.E.R.P.) and United Artists. SNIPCO companies account for 93 percent of record production in France and 96 percent of sales, Masson-Forrester added.

Unit sales of cassettes and cartridges in 1969 were 1,389,212. No breakdown of this figure by configuration was given, but it is known that cassette sales are increasing in advance of cartridge sales.

Masson-Forrester said that member companies of SNIPCO now numbered 40 with the recent additions of Diffidisc, Mundisc-Europe, Société d'Édition et de Relations Publiques (S.E.R.P.) and United Artists. SNIPCO companies account for 93 percent of record production in France and 96 percent of sales, Masson-Forrester added.

## Publication Dies

LONDON—After four issues Strange Days, the Kinney Corporation's new publication, rock paper edited by Mark Williams, closed down.

Reason for the folding of Strange Days is attributed by Williams to production and distribution difficulties.

## RECORD RETAILER TAPE FORUM DRAWS DEALERS

LONDON—There have been more than 100 applications for tickets for the Record Retailer Tape Forum Tuesday (3).

The seminar, which is being held at the Hanover Grand, Hanover Street, London W.1. It will be exclusively devoted to the cassette and cartridge market and all aspects of the tape industry both in this country and overseas.

Among the speakers are Roy Tempest (Philips), Barry Green (EMI), Alan Bull (RCA), Walter Woods (Precision Tapes), John Abbott (W. H. Smith), and James Fleming (CBS) together with representatives from

## Island Paid Into U.S. Via Capitol—Launch Set for January

LONDON—As previously reported in Billboard, Island will be launched in the U.S. in January. The British contemporary pop label will be manufactured and distributed in the U.S. under a three and one-half year deal negotiated by managing director Chris Blackwell with Capitol Records president Sal Iannucci and Arnie Moguli, vice president of a.d.r.

Blackwell's decision to give his company its own identity in the U.S. in this way follows the failure of a takeover bid for Island made by the Kinney corporation, parent of Warner-Reprise, Atlantic and Elektra.

It is planned that a maximum of 12 Island albums will be released each year, with the first two being by the Amazing Blondel and Bronco, two of the newer acts in the Island stable.

The reason that Blackwell is restricted to a pair of relatively unknown groups is that all the company's star names are currently contracted elsewhere under a previous policy of placing acts with different labels according to the type of music. As a result, Free, for instance, has a further 18 months to run of a contract with A&M, while Cat Stevens has three years to go with the same label.

However, Blackwell plans to gradually switch all artists on to Island as contracts expire, and is in the process of acquiring the first of them.

Blackwell said that a report of a guaranteed figure of \$1,300,000 for the Island contract was "a figure of somebody's imagination." He said that Capitol had agreed to make monthly payments to cover the loss of cash advances under the old system of leasing matters to different companies, and that a proportion of the profits would remain in U.S. to pay for advertising and promotion.

He added that the deal was for three and one-half years, but that "Capitol wanted a four-year agreement which I thought was too long." He said that the contract

could be terminated after 18 months and that Capitol had no option to purchase.

Blackwell added that Capitol would be establishing an Island company and that later he would be appointing his own U.S. representative.

One of the principal reasons for Blackwell's reluctance to establish Island in the U.S. has been his belief that he would not be able

to give it the same personal attention as in Britain. Now he feels that the company is so securely established in the U.K. that he can spend more time abroad.

There was also the need for a steady cash flow, not just for the benefit of the artist, but to give the company the building of the studios. Now the studios are complete and we can afford to try to build Island as an entity."



STURE LINDÉN, second from left, managing director of CBS Grammon, Denmark, is pictured here presenting CBS International director, marketing and development, Mr. Nick Demsey (center) with a gold disk, commemorating sales in Denmark in excess of 40,000 of the Simon & Garfunkel album "Bridge Over Troubled Water."

The presentation, which took place at a special sales convention which took place in Copenhagen recently—the first of its kind ever to be held in Denmark—was attended by 200 Danish record dealers and executives and artists from various CBS international companies. Also in the photo are (far left) Helge Rundquist, managing director of CBS-Cupol, Sweden, David Howells, CBS International LP A&R chief, from the London office (second from right) and singer-guitarist-composer Mick Softley (far right).

## CBS Sales Doubled In Denmark Over '69

COPENHAGEN—Sales of CBS records have more than doubled in Denmark this year as compared to 1969. Sture A. Lindén, managing director of CBS-Cupol, Denmark, delegates to the first-ever record company sales convention to take place in Denmark, and only the second of its kind to be held in Scandinavia. The first such convention was staged in Stockholm by CBS-Cupol earlier this year.

Apart from the 200 dealers who were present at the convention, Lindén extended welcome to CBS-Cupol's managing director Helge Rundquist from Stockholm; CBS International director for marketing and development, Nick Demsey from Paris; CBS International LP executive, David Howells from London; the president of GDC Distribution, Karl Emil Knudsen; and GDC's managing director Ivar Thorsen, both from Copenhagen.

Stressing the fact that everything begins with the artist, Lindén said: "The ambition is to be the No. 1 label in Denmark." Lindén handed over a gold disk in respect of 40,000 units sold of the Simon & Garfunkel LP, "Bridge Over Troubled Water" to Howells, who will present the trophy to the duo.

Also present at the sales convention was a recent CBS signing, guitarist-guitarist Mick Softley, who presented some of his songs to the delegates. It was his first visit to Denmark. His LP, "Sunrise," will be issued in Denmark soon. Present also was the CBS progressive group Skid Row.

Howells introduced the CBS Rockbuster campaign with a sills presentation and music and later Lindén introduced the Cookie Bear campaign which follows this month. A real live bear was brought onstage—and Lindén executed a dance with it.

A brief introduction to the first local product issued by CBS Gram-

mon since it went independent in January this year was also presented—an LP by Victor Borge, recorded during his visit to Copenhagen this summer, and produced by Sture Lindén.

Most of the 200 invited dealers came from over Denmark and they were invited to participate in a window display competition in connection with the CBS sales drive for the "Rockbuster" double-LP sampler. Material would be obtained from CBS Grammon and the winner will get a free trip for two to Mallorca.

The "Sounds of the 70's" campaign project has been enhanced by a new film made by Danish architect Peter Avondoglio. The film, shown to the audience, is a comment of current CBS recordings.

ESPEN ERIKSEN

## CBS Austria Product Hiked

VIENNA—Sales of CBS/Austria records increased in 1969 by 63 percent. And because of the company's expansion, the stockroom and office have become too small, CBS/Austria will, therefore, move house in January.

Its new address will be A-1030 Vienna, Apostelgasse 25-27.

Reason for the increased turn-over is due mainly to the tremendous popularity of the new and records of Simon & Garfunkel. Total turnover of records sold in Austria alone of the year amounted to \$243,000 by the end of October. 21,000 copies of the LP "Bridge Over Troubled Water" have been sold, bringing in \$126,000.

The singles, "Bridge Over Troubled Water" and "Goodbye" have sold 24,000 copies (\$33,000), but "El Condor Pasa" was tops with 60,000 (\$54,000).

## DANISH RADIO BANS 'JOY'

COPENHAGEN—Danish Radio has banned "Songs of Joy," a pop version of the peace theme from Beethoven's Ninth Symphony and recorded by Miguel Rios and Aina. Danmarks Radio has also declared that any local versions will be likewise banned.

By contrast the Jane Birkin-Serge Gainsbourg Fontana recording of "Je T'Aime... Mo'n Non" Plus in given radio stations in other countries have refused to play the single.

Danish radio maintains a strict censorship on alleged plagiarism—but not on matters of sexual morality.

ESPEN ERIKSEN

## BMI Executives At AKM Confab

VIENNA—BMI executives Leo Cherniavsky and Helmut Guttenberg are attending an electric data symposium in Vienna sponsored by AKM, the Austrian performing rights society, here Monday through Wednesday. Guttenberg, BMI assistant vice-president for systems and data processing, will deliver a paper on "Maintaining large files that are subject to a very high rate of change." Over 25 performing rights societies from around the world are attending.

Following the AKM symposium, Guttenberg and Cherniavsky, BMI vice-president of foreign performing rights administration, will attend a one-day technical meeting in Vienna under the auspices of CISAC, the International Confederation of Societies of Authors and Composers.

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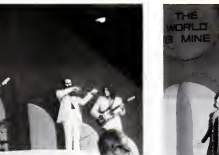
# INTERNATIONAL RIO SONG FESTIVAL



Ray Conniff and Mrs. Conniff bearing banner, samba through the stadium.



The Wallace Collection performs.



Yugoslavia's Radoyko sings "The World Is Mine" for second place.



Piero wins with the Argentine song.



New York's Spanky Wilson makes her international debut.



Pakistan's Rocky Shahan at the festival.



Director Marzaglio with Spanky Wilson whom he launched in Rio.



The United States' Richie Havens takes 7th place.



Brazil's President Emilio Medici (left) with Festival Director Augusto Marzaglio.

## Rio Fifth Pop Festival —Argentine 'Sleeper' Wins

By HENRY JOHNSTON

RIO DE JANEIRO—Rio's Fifth Popular Song Festival finished strongly—perhaps the best ever—after a weak and disappointing start.

The festival produced at least one surprise: the winner, Argentina's entry turned out to be a sleeper. It received little attention when it was first heard.

The song, "Pedro Nadie" (Pedro Nobody), a modernized Argentine ballad, was composed and interpreted by Italian-born Piero (full name: Piero de Benedicis).

Wearing glasses and strumming a guitar, Piero was wildly cheered by the constructive-minded but critical Brazilian audience which often has booed the first choice in the past. As a concession to the need for drama, the simply garbed Piero changed his white shirt for a colored one on the final night. The one-time seminary student made a sharp contrast with his flamboyant, shouting competitors.

The usually hypocritical audience of 30,000 Brazilian popular music fans jammed into the reconstructed Maracanãzinho Stadium, behaved itself as never before: there were many cheers and few boos. The disorderly, politically minded elements that marred pre-

vious festivals seemed to be under better control.

Because of the three-week postponement in holding the festival, many of the entries were considered to be weaker than usual. However, the entertainment provided at the start, during the intervals and at the finish of the night, made it a notable occasion. Ray Conniff from the U.S. inspired the audience to sing along with the chorus in such old favorites as "Brazil," "Besame Mucho" and "Dr. Zhivago Theme."

Spanky Wilson made a resounding success of her international debut. She was presented by Dr. Augusto Marzaglio, festival director, who announced that he had "discovered" her in New York.

Brazilian composer Jorge Ben's new, specially written samba, "Eu Quero Moco" ("I Want Cab's Foot Jig"), was presented in a show by Erlon Chaves, a Brazilian entertainer.

Yugoslavia took an expected second place with "The World Is Mine," interpreted by Radoyko and composed by Alfi Kabiljo. Radoyko took the prize for the best female singer, as well. The so-called "popular jury" made up of unofficial judges from the

audience, agreed with the second place award of the official judges. Like many of the songs presented, the Yugoslavian number was performed in English for the international market.

Brazil, which has won first place twice before, took third place this time with "B-R-I" interpreted by Tony Tornado, composed by Antonio Adolfo with words by his partner, Tibério Gaspar. English words were mixed with Portuguese in the lyrics. The song deals with life, speed and death on Brazil's BR-3 highway.

The touted U.S. entry, "Think About the Children," took only seventh place, presented by Richie Havens, who won the prize for the best male singer despite meager applause. The song was composed by Bobby Scott with words by Danny Meehan.

Fourth place went to Greece's "Kyra Yorgena," sung by Marinella, composed by Georges Katsaros, words by Pythagoras. Belgium's Wallace Collection won great applause but only fifth place with "Who Knows My Name" by John Valke, words by Sylvester Van Holmen.

A minor crisis occurred at the start, when three judges failed to

arrive—Jimmy Webb of the U.S., Amalia Rodrigues of Portugal and Astrud of Brazil who lives in the U.S. Paul Simon substituted for Webb and acted as chairman of the judges. Brazilian Marcos Valle took Astrud's place. The judges included Lalo Schiffrin of Argentina, Ed Avanko of Canada, Francoise Hardy of France, Peter Sullivan of England, Ray Conniff, Leo Piccione of Italy, Peter Moesser of Germany, Jose Jose of Mexico and Takis Kambas of Greece.

Sammy Cahn was guest of honor. Artists, composers and judges stayed at the Hotel Gloria, the festival headquarters. Closed circuit TV repeated the songs continuously.

Brazil's President Emilio Medici received the visitors, the presidential palace. Numerous receptions and parties were given about the city.

Festival director Marzaglio was honored with a silver plaque presented by the Mexican journalist delegation. Mr. Marzaglio was obliged to postpone the festival for three weeks and reschedule the artists participating on account of the delay in repairs of the stadium because of a fire.

Criticism of the acoustics was heard. The engineers did not have time to install a baffledboard system so that the sound hit solid concrete. The festival was broadcast on TV and radio in Brazil. TV tapes were sent to Europe for Eurovision, to Japan, the United

(Continued on page 60)

## International Executive Turntable

Polydor U.K. has restructured its staff in preparation for the departure of Alan Bates as manager of creative services at the end of the year. Wayne Bickerton will join Polydor as sdr manager on Jan. 1, leaving his present post at Decca as producer and manager of the Derram label. Peter Knight will continue to produce certain acts for the company, but his primary responsibility will be as music administration manager. He and Bickerton, together with promotion chief Adrian Rudge all report to managing director John Frain. Bickerton, who is also signed as a composer to Decca's Burlington Palace publishing group with considerable success with his material in the U.S. and Europe, will at Polydor be charged with seeking and developing new talent for Polydor in Britain and Decca throughout the world. Alan Bates is leaving Polydor at the end of December to establish an independent production company.

Claude Eberard, former managing director of Steward France, has been appointed manager (foreign products, export and international promotion) for CBS Disque's International Department.

(Continued on page 60)

## Love in Expansion—Signs 4 New Acts

TORONTO—Love Productions is launching "an ambitious winter expansion program" and has already signed four new acts.

Formed in June this year, Love enjoys success with its first release, the "Official Music" album with the King Biscuit Boy and Crowbar, and a single from this album, "Corinna Corinna."

According to Love vice president Frank Davies, the four new acts are Christmas, a rock group from Oshawa, Ont.; rock singer Matt Lucas; singer Anne Bridgeford; and rock group, the Ming Dynasty.

Davies said Love is rush-releasing an album and single by Christmas on its Daffodil label, which is distributed nationally by Capitol. Capitol was mounting a promotional effort on the initial Christmas album, "Heritage."

All the tracks on the "Heritage" album were written by Christmas leader Bob Bryden, and are published through Love's publishing wing, Love-ies-bleeding Music BMI.

Davies spent most of this week in New York negotiating U.S. rights for Christmas. He was also consulting with Paramount Records, the label which signed Love's King Biscuit Boy and Crowbar in what was reported to be the largest deal made this year for an unknown Canadian act. King Biscuit Boy and Crowbar has been signed to Dee Anthony's management company, Bandana.

Singles by Matt Lucas, Anne

Bridgeford and the Ming Dynasty are expected early in the New Year. Lucas already had several hit records in the Sixties.

Both Lucas and Miss Bridgeford would be writing material for Love-ies-bleeding Music. Love is also entering the licensing field, and Davies said that he was currently negotiating with several overseas companies for representation of their product in Canada.

The Christmas "Heritage" album is to be released on Nov. 15, with the single a week before the LP.

## CAP COUNTRY CAMPAIGN

TORONTO — Capitol has mounted a promotion drive behind its current "October is Country Music Month" campaign.

Designed to link with the various country music affairs which take place at this time of the year, a national advertising campaign on top country stations points out that "Capitol is where country is."

Label is also setting up dealer displays to back up its heavy roster of country acts, which includes Glen Campbell, Anne Murray, Marie Haggard, Buck Owens and Gene MacLellan.

## MLS Revamps Operation; Voting Calls, Play Changed

TORONTO—Representatives of Canada's 15 Maple Leaf radio stations flocked here this week for the network's first general meeting in more than a year.

On Friday (23) MLS chairman, Roy Hennessy, revealed a number of changes in the system's operation. As from Nov. 1, conference calls between member stations will take place weekly by Telex. Previously, these voting calls had been made each fortnight, but Hennessy said that the improving quality and quantity of Canadian records has made it necessary to make the calls more frequent. Local disks selected by the MLS

vote will still be granted two weeks play on each of the 15 stations, which are located in Canada's 15 leading urban markets.

In addition, records by established Canadian artists (e.g. the Guess Who) will still be voted on, but an extra disk will be played by the MLS when the winner is a new single by an artist such as the Guess Who. Each station gives a vote (one to ten) on each record submitted, and by dividing the total voting by 15, an average is obtained. Any record which gets a cumulative six (or more out of 10, receives national airplay). *(Continued on page 50)*

## WB Budget Line Bowed

TORONTO—Warner Bros. Records will introduce its first budget line to the Canadian market.

The new Mode series will feature some of the label's strongest European artists and orchestras. Francois Hardy, Johnny Halliday, Ara Baruevian and Jackie Noguez. The initial release of 24 albums will go out at a suggested dealer price of \$2.49, with a special one free for each 10 ordered, provided at least one copy of all 24 releases are purchased.

In addition, WB is offering a buy ten, get one free, on its complete Warner-Reprise, Atlantic, Vogue and Elektra 8-track and cassette catalog until Nov. 15.

## Original Caste On TV Trail

TORONTO—Bell Records' Original Caste has a busy schedule of TV spots coming up in the next few weeks.

The group, which scored in the U.S. with "One Tin Soldier," appeared on the CBC "Wayne and Shuster" special on Oct. 4, CTV's "Come Together" special from CHCT, and have been set for the "Nashville Now" program on CTV Nov. 10. The Original Caste is scoring in Canada with "Ain't That Telling You People."

## Polydor Push on Fiedler Album

MONTREAL—Polydor Records is planning a heavy national promotion campaign for its first album release by Arthur Fiedler with the Boston Pops Orchestra.

Advertising director Allan Katz is preparing a special ad campaign for the "Festive Christmas" LP, which will be released in embossed silver foil.

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## British Decca Dolby Product

LONDON—Next month British Decca will release its first tape product to be duplicated with the Dolby "B" noise reduction system. The company is issuing seven Dolbyized albums of live classical items from the Decca, Phase 4 and Argo catalogs, together with the "Kee Hartley Band" by the group of the same name, and "Dionne Warwick's Golden Hits."

Decca plans to Dolbyize all its tapes at the company's Birminghams duplicating plant.



POLYDOR artist Jack Holmes, second from right, on his arrival in Sweden, for appearance during his European tour. Also, left to right, are Kjetil Carlzon (manager, publicity, Polydor Sweden), Teddy Erwin (Holmes' guitarist), the three members of Taste, a group travelling with Holmes, Holmes and a member of the Swedish publicity staff, Jack Holmes' second Polydor LP, "So Close, So Very Far to Go," from which his hit single "So Close" was taken, has just been released.

## Phonogram Pkg Tells History of Dutch Clubs

AMSTERDAM—Phonogram released an \$18 album set detailing the history of Dutch cabaret since 1895. Produced by Wim Ibo, and issued by Rotagravure Publishing, the set is presented with a booklet which traces the history of Dutch cabaret during the past 75 years.

Ivo Samkalden, Amsterdam's burgomaster, was the recipient of the first copy. It was presented to him by the author of the set in the Little Hall of the Amsterdam Concertgebouw— itself the birthplace of so many cabaret artists' careers in the past.

The two-album set consists of historical recordings by numerous artists who helped to lay the foundation of a lively Dutch cabaret tradition.

## CBS France Opens Independent Distribution Chain in Paris

By MICHAEL WAY

PARIS—CBS France has opened a parallel independent distribution chain, called Epic Distribution, at its new \$1,000,000 commercial center at Asnieres, in the suburbs of Paris.

Designed to handle all new domestic and foreign products acquired by CBS France, Epic Distribution employs a sales and management

staff of about 40 and is a department of the parent firm, not an affiliate company. CBS President Jacques Souplet announced.

All product hitherto handled solely by CBS France remains with the company, the new distribution chain handling only the Epic label catalog which has been transferred accordingly. Epic Distribution distributes both finished product and independent production, but will not be producing material itself. Souplet added.

Epic is aiming at both home and foreign contracts, and already "discussions with one or two labels of a certain importance" had been held.

The new department is similar to the Barclay Group's CED distribution outlet which Souplet helped to found when he was with that company. Other main independent distributors in France are Discom and Sonoparc.

"The move had been in mind for about two years but the decision to go ahead was advanced by me some 12 months ago because of certain factors within the French market," Souplet said. "Epic Distribution would now give the diversifying CBS France company a more direct sales outlet, and 'creating healthy competition.' Representatives have found recently the new CBS releases were becoming too great in number and too diverse to promote efficiently to retailers."

Epic is headed by a general manager with commercial responsibilities. It has its own ordering and stock facilities side by side with the parent company at Asnieres. A management team has already been chosen and will be announced shortly, Souplet said. Executive decisions and general policy will, however, be handled by CBS.

Epic is ready to "welcome" any French or foreign label. Souplet added, as long as it has efficient, good product, for the initial sales with the retailers will be by sound. It was only by guaranteed good product that the large investment being made could be justified. Epic would need an annual turnover of several millions of dollars to assure this.

Currently, CBS France is also developing its Special Product Division, under director Philippe de Souza, after a six-month market study and evaluation. Following the pattern developed by CBS in

the U.S., this was working both on incentive marketing with French and foreign firms dealing with a variety of products, and special disks for "Jelly Attraction" prepared and handled by CBS.

So far, CBS has produced special disks for "Jelly Attraction," "Vive d'Azore," "Gentiane producers," "Guitars des Orfres (Salvatore Guitto) and the Era hi-fi equipment firm."

Market incentive deals have been signed with the Braun electric razor company, the German Schwarzkopf shampoo producers, and the campaign into the French market and Rank-Xerox.

Meanwhile, Souplet announced the CBS Masterwork musical instrumental department, opened in November 1969, would achieve its 100th sales outlet—20 percent of them record retailers—by the year's end.

**10% of Sales**  
Sales of this semi-professional product, with its main impact in department stores and supermarkets, represented about 10 percent of CBS record sales. The 1,000 sales outlet target was originally five years, and this would be reached well before that date, Souplet said. With no exaggeration, we are highly pleased with this result," he added.

The CBS France branch from simple racks to whole corners in some larger stores. The major Paris department stores, Galeries Lafayette, will be installing two of these shortly.

The only factor preventing even faster expansion was supply of the instruments and accessories, which include drums, recorders, guitars, harmonicas, microphones and headphones, and musical instruction courses.

Following the recent trend in France toward South American Indian music, CBS was to import a new line from Andes, at a retail price of about \$15. The firm was now making a market study of the possibilities of opening an educational toy section which, if successful, would operate from 1972.

CBS France is now convinced of the value of the principle of diversification, like the American parent. With its other products which harmonized with the record industry, Souplet concluded. And as such it is the only record company in France to do so on a large scale.

## Danish Pubs Seek Closer Links With Songwriters

COPENHAGEN—Danish publishers are seeking more direct links with songwriters so as to effect more promotion of their work.

Singer, producer, composer Johnny Keimær has been hired by Dacapo exclusively as lyricist, composer and arranger. Keimær will continue with his position as a man and artist producer with Nordisk Phonogram. Among artists who have recorded his songs are Birthe Kjær, Børge Olsén and, of course, Keimær himself.

Helmer Olesen has also been hired by Dacapo as lyricist-composer-arranger.

There has been increased activity within the light-music sphere at Imidisco publishing house. Composer Ole Hoyer has been engaged by Imidisco as composer and arranger. Hoyer has written the music for a series of Danish films, the last being "The Song of the Red Ruby."

Two LPs of his film music have been recorded, one comprising of various film themes. This latter album has been seen lined up by sister companies throughout the world, together with relevant sheet

material. The record itself has been distributed to radio companies throughout Europe, plus a free sample of the sheet music so that radio itself orchestrate and add the music to their repertoire.

One other LP containing Hoyer's film music is the aforementioned "The Song of the Red Ruby." It is very seldom that a soundtrack LP is recorded in Denmark unless it concerns a musical film. But the "Red Ruby" soundtrack, the recording of which was completed recently, will be marketed in the same way as Hoyer's other film music. LP. Hoyer himself played the part of a conductor in the film.

These recordings are on the HMV label. The film themes album has already been issued in several countries, notably Germany and Sweden.

Hoyer is also an arranger and leads his own orchestra. He is one of the most sought-after pop music arrangers in Denmark. Several of his arrangements have topped the million-sales mark. Among the artists for which he has furnished the arrangements have topped the million-sales mark. Among the artists for which he has furnished the arrangements have topped the million-sales mark.

ESPEN ERIKSEN

## From The Music Capitals of the World

### TORONTO

Vancouver's New Syndrome label reports strong reaction to its new single by Crossdown But whose new single is "Rochester River."

## Canada Executive Turntable

Edward T. Traynor appointed marketing manager of SelectaVision in Canada, according to George Harris, president and general manager of RCA's Record Division. SelectaVision is RCA's home video playback system which will enable color TV set owners to select pre-recorded programs and play them through their TV sets. Traynor joined RCA in 1945, and was most recently

opened at the Barr Club in Eau Claire, Wis. . . . MCA has released an album of original songs by Selma Frisco in the form of a "Hair" production. The set is called "Rays of the Sun" . . .

Vancouver's MCA executives are out to catch a set of Fat Chance, new Capitol group, appearing at the Cambridge Motor Hotel in Toronto. Fat Chance has a new single, "Every Single Day." . . . Peggy Lee in Toronto at the Royal York Hotel's Imperial Room. Capitol hosted a press party for her. . . .

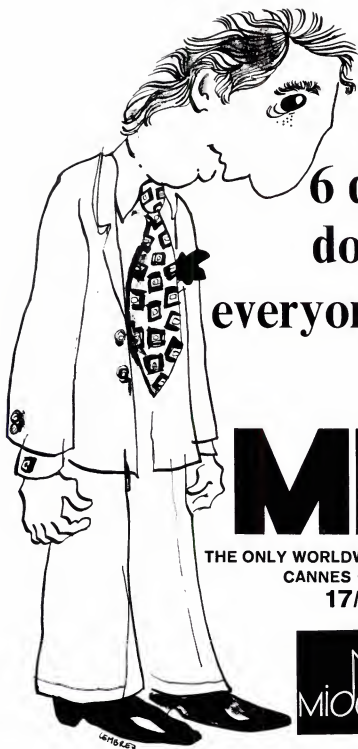
At the Riverboat on Oct. 24—the guitarist is on Capitol with a debut album, "Moon Child." . . . Stan Farlow, Checker country artist, made a surprise appearance with Merle Haggard at Massey Hall recently.

GRT has a Montreal smash with the "Three Degrees" "I Do Take You" . . .

(Continued on page 60)

manager, Les Disques RCA. He will be headquartered at the new SelectaVision office at 910 La Gauchetière St. East, Montreal.

NOVEMBER 7, 1970, BILLBOARD



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# From The Music Capitals of the World

• Continued from page 58

Canada's largest solo music market.

Excerpts from a symphonic work by Vancouver's singer-composer-producer, Tom Northcott, will be heard on the CBC-TV New Year Oct. 29. The program was taped with the Hamilton Symphony Orchestra under the direction of Boris Brott. . . . West-bound's Funkadelic were in

## MARKETPLACE

• Continued from page 54

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Toronto last week cutting tracks for their next single at Sound Canada. The group also appeared on the CBC-TV New Year's Eve Music in Fairview Mall.

Woody Herman is set to open at the Royal York Hotel, Nov. 2. . . . Chuck Berry at Queen's University in Kingston, Nov. 9. . . . MC's Alvin Matthews working on the Russ Thornberry album, "One Morning Soon," has returned from a western promotion tour promoting the LP.

Polydor's John Turner is promoting the second Joey Gregorash single, "Tomorrow Tomorrow." Turner only recently returned from a Bell's promotion. . . . Polydor to pull "After Midnight" from the Eric Clapton album. . . . Led Zeppelin's third album was certified as a Canadian gold LP before its release. . . . Doug Kershaw plans to record his next album in Toronto. . . . Songwriter Ben Kerr was one of the walkers in the recent Rotary Walkathon.

. . . London's best selling single this month was "Green-Eyed Lady."

Quality is rush-releasing Dorothy Morrison's "Spirit in the Sky" from her new album, following CKFH play. . . . Tuesday's Steel River and Madrigal are to tour Quebec and the Maritimes in December.

Canada Goose appeared before President Nixon at the Burlington Air Force Base (Vermont), Oct. 17. . . . CHUM and CKFH starting a Top 10 all-star show, Ensign's Entertainment, Oct. 17. . . . Chilliwick will appear with the Toronto Symphony Orchestra at the Queen's Hotel, Nov. 7. The group has just returned from a Japanese tour. . . . Columbia recording the Perth County Conspiracy album.

RITCHIE YORKE

### LONDON

First releases on the new MAM label are now on the market. The label, handled through British Decca, has been launched with singles by songwriters Clive Westley, Dave Edmunds and a new discovery of Gordon Mills called Gilly O'Sullivan. . . . Gary Vekstein, vice-director of A & M and the company's sales manager, John Dyer, is reportedly spending much of his visiting record dealers in the North of England. The point of the visit was to get the label to get the mail performance and to conduct the first phase of a national distribution survey. Vekstein wants to get dealer opinions on the kind of service they receive from distributors before he makes any decision on the future of A & M here when the distribution deal with Pye expires next year.

EMI has signed a deal with Tony Secunda and Jimmy Miller for the release of the Wizard label throughout the world with the exception of U.S. and Canada. The label will be launched under its own logo with the first product by the Bala comic which features Denny Laine, previously a singer with the Moody Blues, and Trevor Burton from the Move. . . . Through Clive Stanhope's Chart Productions unit RCA has been awarded the rights throughout the world to a new act Continuum. The deal was set at RCA by Derek Green who has now left the company to head up A & M's Rondo Music company here. . . . A double album by Eric Clapton's Band and the Donnoines will be included in a special package of albums being released by Polydor during November and December. The package, known as "Stockings," also incorporates a double album by James Brown and albums by John

### Revamp Operation

• Continued from page 57

news, in a short speech, also pointed out that the record was anxious to improve its communications with all sections of the Canadian music industry.



COMPOSER/ARRANGER/FILM writer Henry Mancini was in London recently to appear at a special "Film Harmonic" concert at the Royal Albert Hall, in company with other top film composers, Elmer Bernstein, John Barry, Muir Mathieson and Ron Goodwin. While in London, Mancini's record company, RCA, threw a champagne reception at the Mayfair Hotel in his honor. Mancini is pictured above (in the center of the group) with, left to right: Graham Hayson (manager, programming, RCA U.K.), Walter Sparkman (general manager, marketing & product, RCA U.K.), Hideo Hisanatsu (head of planning, RCA Japan) and Peter Aldersey (manager, creative services co-ordination, RCA U.K.).

Mayall, Clarence Carter and Melanie. . . . Two low price double album tapes, costing little more than an ordinary single cassette or cartridge, are being introduced this month by the Pye-GRT consortium. Precision. The LPs are both taken from the Marble Arch budget catalog. . . . The U.S. King Instrument Corporation held a special presentation to launch its new King cassette loading machine recently at the Crawley offices of the Hellerman Data Packaging company. The display, organized by King president Jim King and marketing manager Paul McGonigle, was attended by representatives from CBS, RCA, EMI and Precision.

Further sophistication of Shorewood Packaging's sleeve production facilities are being studied for operation in January. Then the plant will be equipped with its own colour laboratory having separations, engraving and platemaking on the premises. Vice president of the plant, John Shorewood, said: "Giltner has been in the U.K. visiting the company's in Buckinghamshire. This is a further move in the direction of total verticalisation of our operation," commented Giltner.

Liberty-USA has completed a deal with the U.K. production-management firm, Nix Nod Productions which calls for the American unit to supervise record production of some of the firm's British acts and an option on U.S. product. The

(Continued on page 61)

## Executive Turntable

• Continued from page 56

as well as a&r chief for local product. . . . Linda Blankfort, personal assistant to CBS Records album co-ordinator David Howells, named assistant to the manager of Columbia Records' new San Francisco office. She came to CBS U.K. from Columbia's Los Angeles office, where she was also assistant in the a&r department.

Arne Spill, publishing director with the Wills Hansen Publishing Co. in Copenhagen, has left the firm after 34 years. Spill will be administrative director of the Copenhagen Symphony Orchestra. His successor at Hansen is Erik Bredal, who began his career with the same company some three years with the Georg Sverdrup Orchestra, and has now returned to his old firm Hansen. Teichmeyer still plays trumpet at recording sessions and during the last two years has played in orchestras which have accompanied artists such as Ella Fitzgerald and Nancy Wilson on their European appearances. ESPEN ERIKSEN

## Camp Production Set in Denmark

COPENHAGEN—A new production company has been formed in Denmark, Camp Production. The company was named after the record of the same name, by Sir Henry & His Butlers on the Columbia label.

The song was written by "Sir Henry," a young Danish boy, whose real name is Ole Bredahl.

"Camp" was released in most European countries and the song, originally published by Imidisco in Copenhagen, has now been recorded by 40 different European artists as well as in North and South America. Total record sales to date, however, at present are estimated at half a million.

Camp Production's first record release also features an original composition by members of the Sir Henry group. This song, "Amie Goe a Date," was written by group members, Søren Sandorf. The record was produced in the new studios of Sir Henry's pianist Tom Sehested.

ESPEN ERIKSEN

## EMI U.K. Moves Into Audio-Visual Market

LONDON—EMI is moving into the audio-visual market with the formation of a new company, RM EMI Visual Programmes, to produce cartridge TV programs. The joint venture with television producer Cliff Michelmore and former ITV producer Gordon Reece, however, does not mean the establishment of the new company indicates a growing awareness in the record industry of the potential of audio-visual.

The company will be based in Dean Street, London, and Reece and Michelmore, its two managing directors, are currently looking for producers and researchers to join the organization. The firm will only handle software and Reece

emphasized this week that it intends to produce material for all the systems.

Production of the first programs is expected to start early next year, and initially the company will be concentrating on the education and industrial markets. However, Reece said, entertainment material would also be available (before the end of 1971) although he declined to give any further details.

Reece said: "Audio-visual has a tremendous future both in the industry and the home. Despite the high quality of the two television networks, people want to choose the programs they watch."

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# Billboard

| THIS<br>WEEK | LAST<br>WEEK | TITLE, Weeks On Chart             | Artist (Producer) Label, Number (Distributing Label)                                     |
|--------------|--------------|-----------------------------------|------------------------------------------------------------------------------------------|
| 1            | 1            | I'LL BE THERE                     | Johnson 5 (Nat Davis), Motown 1171                                                       |
| 2            | 2            | WE'VE ONLY JUST BEGUN             | Carpenters (Jack Daugherty), ADM 1217                                                    |
| 3            | 3            | ARE YOU AIN                       | James Taylor (Pete Asher), Warner Bros. 7423                                             |
| 4            | 5            | GREEN-EYED LADY                   | Seagard (Frank Stanley), Liberty 56183                                                   |
| 5            | 7            | INQUANA WANTS ME                  | R. Dean Taylor (R. Dean Taylor), RCA Earth 5013 (Motown)                                 |
| 6            | 6            | ALL RIGHT NOW                     | Free (Free & John Kelly), ADM 1206                                                       |
| 7            | 17           | I THINK I LOVE YOU                | Partridge Family (Shirley Jones & Performing David (Vee Farrell), Bell 910               |
| 8            | 4            | CRACKLIN' ROSIE                   | Nat Diamond (Vee Farrell), Bell 910                                                      |
| 9            | 8            | CANOCIA                           | Down (Tobias & Dave Appell), Bell 903                                                    |
| 10           | 9            | LOLA                              | Kinks (Ray Davies), Reprise 0930                                                         |
| 11           | 15           | IT DON'T MATTER TO ME             | Bread (Bread), Elektra 45701                                                             |
| 12           | 13           | SOMEBOY'S BEEN SLEEPING           | 100 Proof Angel (D. C. Perry), Nat 7004 (Buddah)                                         |
| 13           | 27           | THE TEARS OF A CLOWN              | Smiley Robinson & The Miracles (Henry Cosby "Smiley"), Tama 54199 (Motown)               |
| 14           | 29           | MONTEGO BAY                       | Bobby Bloom (Jeff Barry), MGM/LAR 157                                                    |
| 15           | 11           | STILL WATER (Love)                | Four Tops (Frank Wilson), Motown 1179                                                    |
| 16           | 10           | IT'S ONLY MAKE BELIEVE            | Olivia Newton-John (Al DeLury), Capitol 2905                                             |
| 17           | 9            | CRY ME A RIVER                    | Joe Cocker (Cenny Card & Leon Russell), ADM 1200                                         |
| 18           | 35           | GYPST WAD                         | Brian Hyland (Phil Spector), UNI 55240                                                   |
| 19           | 20           | SUPER BAD (Parts 1 & 2)           | James Brown (J. Brown), King 6329                                                        |
| 20           | 18           | EL CONDOR PASA                    | Simon & Garfunkel (Simon, Garfunkel & Heale), Columbia 4-45337                           |
| 21           | 12           | EXPRESS YOURSELF                  | Charles Wright & The Watts 103rd Street Rhythms Band (Charles Wright), Warner Bros. 7417 |
| 22           | 22           | GOO, LOVE AND ROCK & ROLL         | Tangerine & Van Winkle (J. Cassidy-Tangerine-Van Winkle), Westminster 170 (Capitol)      |
| 23           | 25           | ENGINE NUMBER 9                   | Wilson Pickett (Staff), Atlantic 2766                                                    |
| 24           | 24           | DEEPER & DEEPER                   | Freda Payne (Holland/Osler/Holland), Insecta 9080 (Capitol)                              |
| 25           | 26           | STAND BY YOUR MAN                 | Gault Simon (Rick Hall), Fame 1472 (Capitol)                                             |
| 26           | 28           | SEE ME, FEEL ME                   | Who (Nick Lambert), Decca 37279                                                          |
| 27           | 14           | LOOK WHAT THEY DONE TO MY SONG MA | New Legends, featuring Les Grubbs (Dave McKay & Sparks), Elektra 45099                   |
| 28           | 37           | YELLOW RIVER                      | Charlene (Mike Smith), Epic S-10626 (Columbia)                                           |
| 29           | 31           | LUCRETTIA MAC EVIL                | Blood, Sweat & Tears (Bobby Colomby & Roy Wood), Columbia 4-45323                        |
| 30           | 30           | OUR HOUSE                         | Crosby, Stills, Nash & Young (Crosby, Stills, Nash & Young), Atlantic 2760               |
| 31           | 16           | AIN'T NO MOUNTAIN HIGH ENOUGH     | Diana Ross (Nicholas Ashford & Valerie Simpson), Motown 1169                             |
| 32           | 32           | JULIE, OO YA LOVE ME              | Bobby Sherman (Jackie Mills), Motown 1165                                                |
| 33           | 56           | LET'S WORK TOGETHER               | Canned Heat (Skip Taylor & Canned Heat), Liberty 56153                                   |

| THIS<br>WEEK | LAST<br>WEEK | TITLE, Weeks On Chart                         | Artist (Producer) Label, Number (Distributing Label)                         |
|--------------|--------------|-----------------------------------------------|------------------------------------------------------------------------------|
| 42           | 42           | AS THE YEARS GO BY                            | Mashburn (Billy Jackson), Epic S-10624 (Columbia)                            |
| 43           | 58           | SHARE THE LAND                                | Guns Who (Hiroshi S. & Jack Richardson), RCA 74-0386                         |
| 44           | 40           | HEAVEN HELP US ALL                            | Black Wonder (Don Miller & Tom Rault), Tama 54200 (Motown)                   |
| 37           | 39           | MAKE IT EASY ON YOURSELF                      | Steve Warlick (Mike Joe Prof.), Scepter 12294                                |
| 45           | 49           | YOU DON'T HAVE TO SAY YOU LOVE ME/PATCH IT UP | Elmo Freely, RCA Victor 47-9916                                              |
| 39           | 33           | UNGUNA ZA ULIMWENGU (Unite the World)         | Tempestons (Norman Whitfield), Emory 7102 (Capitol)                          |
| 40           | 41           | FOR THE GOOD TIMES                            | Ray Price (Don Law), Columbia 4-45178                                        |
| 41           | 21           | OUT IN THE COUNTRY                            | Three Night (Richard Porter), Dunhill 4250                                   |
| 42           | 57           | 5-10-15-20 (25-30 Years of Love)              | Presidents (Owen McGee), Sunset 257 (Buddah)                                 |
| 43           | 60           | AT NIGHT                                      | Eric Clapton (DeWayne Brumfield), Aton 6784                                  |
| 44           | 46           | I AM SOMEBODY, PART II                        | Johnny Taylor (Don Davis), Suez 0078                                         |
| 45           | 50           | HEED THE CALL                                 | Kenny Rogers & The First Edition (Climmy Brown & Kenny Rogers), Scepter 0953 |
| 46           | 66           | ONE LESS BELL TO ANSWER                       | Shirley Bassey (Corny Harris & Tony Colton), United Artists 50698            |
| 47           | 52           | AND THE GRASS WON'T PAY NO MIND               | Mark Lindsay (Jerry Fuller), Columbia 4-45229                                |
| 48           | 59           | SWEETHEART                                    | Engelbart Humphreys (Perry Sullivan), Parrot 60554 (London)                  |
| 49           | 55           | FRESH AIR                                     | Quicksilver Messenger Service (Quicksilver Messenger Service), Capitol 2920  |
| 50           | 54           | SEEMS LIKE I GOTTA GO WILD                    | Whisper (Ron Carson), Sunset 257 (Buddah)                                    |
| 51           | 48           | I DO TAKE YOU                                 | Three Degrees (Richard Barrett), Roulette 7088                               |
| 52           | 71           | MY NOT MY BROTHER'S KEEPER                    | Fleming Elder (William Weathermon/Barbara Moore), Hot 7006 (Buddah)          |
| 53           | 63           | PART TIME LOVE                                | Ann Peebles (Mike Mitchell), UNI 55278 (London)                              |
| 54           | 69           | 2122 HANNA CRY                                | Barbara Mason (Billy Jackson), Columbia 4-45340                              |
| 55           | 61           | SOMETHING                                     | Shirley Bassey (Corny Harris & Tony Colton), United Artists 50698            |
| 56           | 53           | WHEN YOU GET RIGHT DOWN TO IT                 | Delancey (Don & Jeff), Philly Groove 163 (Bell)                              |
| 57           | 79           | NO MATTER WHAT                                | Bedford (Mike Evans), Apple 1822                                             |
| 58           | 65           | SO CLOSE                                      | John Holmes (Eliot Mazer), Polydor 14061                                     |
| 59           | 73           | IF YOU WERE MINE                              | Ray Charles (Joe Adams), MRC/FRC 11271                                       |
| 60           | 68           | LET ME BACK IN                                | Tyrene Davis (Willie Henderson), Doherty 821 (Atlantic/NS)                   |
| 61           | 57           | STONED LOVE                                   | Frank Wilson (Frank Wilson), Motown 1172                                     |
| 62           | 72           | TIME WAITS FOR NO ONE                         | Friends of Distinction (Roy Carr, Jr.), RCA 74-0385                          |
| 63           | 81           | JUST DON'T KNOW WHAT TO DO WITH MYSELF        | Foxy Fashy (Richard Perry), Columbia 4-45348                                 |
| 64           | 51           | I JUST WANNA KEEP IT TOGETHER                 | Paul Davis (Chips Marden), Bang 570                                          |
| 65           | 62           | MOONGOOSE                                     | Elephant's Memory (Ted Cooper), Motown 1162                                  |
| 66           | 58           | AND ANOTHER THING                             | R. K. King (Bill Szymanski), ABC 11280                                       |
| 67           | 74           | KING OF ROCK & ROLL                           | Crow (Dick Szymanski), Ament 125                                             |

| THIS<br>WEEK | LAST<br>WEEK | TITLE, Weeks On Chart                          | Artist (Producer) Label, Number (Distributing Label)                              |
|--------------|--------------|------------------------------------------------|-----------------------------------------------------------------------------------|
| 68           | 75           | HE AIN'T HEAVY . . . HE'S MY BROTHER           | Nat Diamond (Nat Diamond & Tom Catalano), UNI 55264                               |
| 69           | 76           | ONLY LOVE CAN BREAK YOUR HEART                 | Nat Young (Nat Young & David Briggs), Reprise 0958                                |
| 70           | 75           | EASY RIGOR (Let the Wind Play the Way)         | Iron Butterfly (Richard Podus, Alza 6872                                          |
| 71           | 78           | I NEED HELP (I Can't Do It Alone) Part 1       | Bobby Byrd (James Brown), King 6323                                               |
| 72           | 72           | DOES ANYBODY REALLY KNOW WHAT TIME IT IS       | Chicago (James William Guercio), Columbia 4-45264                                 |
| 73           | 95           | STONEY ENO                                     | Barbra Streisand (Richard Perry), Columbia 4-45236                                |
| 74           | 84           | JERUSALEM                                      | Herb Alpert & The Tijuana Brass (Herb Alpert, Jerry Moss, Larry Levine), ADM 1225 |
| 75           | 87           | BE MY BABY                                     | Andy Kim (Jeff Barry), Scepter 729 (Warner)                                       |
| 76           | 82           | EMPTY CUPS                                     | Traffic (Chris Blackwell & Steve Winwood), Atlantic 50692                         |
| 77           | 83           | YOU BETTER THINK TWICE                         | Poco (Jim Messina), Epic S-10636 (Columbia)                                       |
| 78           | 81           | OC IT                                          | Nat Diamond (Jeff Barry & Elia Grewel), Bang 580                                  |
| 79           | 80           | IT'S ALL IN YOUR MIND                          | Nat Diamond (Jeff Barry & Elia Grewel), Atlantic 2774                             |
| 80           | 81           | I CAN'T BELIEVE THAT YOU'VE STOPPED LOVING ME  | Charley Pride (Jack Clement), RCA Victor 47-9902                                  |
| 81           | 90           | STAND BY ME                                    | David & Janette Ray (Frank Wilson), Soul 35064 (Motown)                           |
| 82           | 86           | STONEY COWBOY                                  | Fatbaby (Benetti & Benetti), Fatbaby 56190                                        |
| 83           | 88           | BIG LEG WOMAN (With a Short, Short Mini Skirt) | Israel Tabor (C. A. Warren), Warner 106                                           |
| 84           | 89           | CAROLINA IN MY MIND                            | Crystal Mission (David White & Crystal Mission), Columbia 1218                    |
| 85           | 86           | GROOVE ME                                      | King Floyd (E. Walker), Chess/RCA 435 (Atlantic/KAS)                              |
| 86           | 87           | FIFTEEN YEARS AGO                              | John Denver (John Bradley), Decca 32742                                           |
| 87           | 91           | SUNSET STAIRS                                  | Ray Stevens (Ray Stevens), Barnaby 2021 (Mercury)                                 |
| 88           | 91           | WHERE DO ALL THE GOODTIMES GO                  | Denza Vay & The Classics IV (Roderly Boley), Liberty 56230                        |
| 89           | 92           | SIMPLY CALL IT LOVE                            | Gene Chandler (Gene Chandler), Mercury 73121                                      |
| 90           | 91           | ALRIGHT IN THE CITY                            | Nedra (Al Schmitt), Pentagram 204 (Decca)                                         |
| 91           | 92           | BURNING BRIDGES                                | Mike Crotte Congregation (Perry Botkin, Jr.), Mercury 73121                       |
| 92           | 93           | THANK YOU AND GREYHOUND                        | Ray Charles (Joe Adams), Doherty 821 (Atlantic/NS)                                |
| 93           | 100          | ONE LIGHT TWO LIGHTS                           | Seals (Lindy Meland), London 1161                                                 |
| 94           | 95           | SEE THE LIGHT                                  | Flame (Carl Wilson), Brother 3500                                                 |
| 95           | 96           | THAT'S THE WAY I WANT YOU                      | Joe Simon (John R.), Sound Steps 7 2687 (Motown)                                  |
| 96           | 97           | AMOS MOSES                                     | Jerry Reed (Chips Atkins), RCA Victor 47-9904                                     |
| 97           | 98           | I GOTTA LET YOU GO                             | Martina Hayes & the Vandellas (Norman Whitfield), Scepter 7103 (Motown)           |
| 98           | 99           | SPIRIT IN THE SKY                              | Donna Morrison (Lewis Merriam), Buddah 196                                        |
| 99           | 100          | DOES ANYBODY REALLY KNOW WHAT TIME IT IS       | Rings Starr (Pete Dinklage), Apple 2969 (Capitol)                                 |

## HOT 100 A TO Z—(Publisher-Licenses)

|                                          |    |                                      |    |                                                                         |    |                                                                |    |                                       |    |
|------------------------------------------|----|--------------------------------------|----|-------------------------------------------------------------------------|----|----------------------------------------------------------------|----|---------------------------------------|----|
| After Midnight (The Sound of Music), BMI | 45 | Easy Rider (The Sound of Music), BMI | 45 | I Can't Believe That You've Stopped Loving Me (The Sound of Music), BMI | 45 | Look What They've Done to My Song Ma (The Sound of Music), BMI | 45 | Stand By Me (The Sound of Music), BMI | 45 |
| After Midnight (The Sound of Music), BMI | 45 | Easy Rider (The Sound of Music), BMI | 45 | I Can't Believe That You've Stopped Loving Me (The Sound of Music), BMI | 45 | Look What They've Done to My Song Ma (The Sound of Music), BMI | 45 | Stand By Me (The Sound of Music), BMI | 45 |
| After Midnight (The Sound of Music), BMI | 45 | Easy Rider (The Sound of Music), BMI | 45 | I Can't Believe That You've Stopped Loving Me (The Sound of Music), BMI | 45 | Look What They've Done to My Song Ma (The Sound of Music), BMI | 45 | Stand By Me (The Sound of Music), BMI | 45 |
| After Midnight (The Sound of Music), BMI | 45 | Easy Rider (The Sound of Music), BMI | 45 | I Can't Believe That You've Stopped Loving Me (The Sound of Music), BMI | 45 | Look What They've Done to My Song Ma (The Sound of Music), BMI | 45 | Stand By Me (The Sound of Music), BMI | 45 |
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Super single  
by

**Tom Jones**

**CAN'T STOP LOVING YOU**

40056



Produced by Peter Sullivan for Garden Mills Productions

You saw and heard him sing it last Friday on "This Is Tom Jones" ABC-TV  
Now see and hear him perform it as a special guest on the "Glen Campbell Show" Nov. 8 CBS-TV



| THIS WEEK | LAST WEEK | ARTIST                                | Title, Label, Number (Distributing Label)                | Weeks on Chart |
|-----------|-----------|---------------------------------------|----------------------------------------------------------|----------------|
| 1         | 1         | LED ZEPPELIN II                       | Atlantic SD 7201                                         | 3              |
| 2         | 2         | SANTANA                               | Abraxas<br>Columbia KC 30130                             | 5              |
| 3         | 5         | JAMES TAYLOR                          | Sweet Baby James<br>Warner Bros. WS 1843                 | 35             |
| 4         | 4         | JACKSON 5                             | Third Album<br>Motown MS 718                             | 7              |
| 5         | 3         | CREDENCE CLEARWATER REVIVAL           | Cosmo's Factory<br>Fantasy 8402                          | 16             |
| 6         | 7         | CARPENTERS                            | Close to You<br>A&M SP 4271                              | 8              |
| 7         | 6         | ROLLING STONES                        | Get Yer Ya-Ye's Out!<br>London WFS 5                     | 4              |
| 8         | 10        | NEIL YOUNG                            | After the Gold Rush<br>Reprise KS 4383                   | 8              |
| 9         | 9         | SOUNDTRACK                            | Woodstock<br>Capitol SD 3-500 (Atlantic/Atco)            | 23             |
| 10        | 11        | WOODY BLUES                           | A Question of Balance<br>Threshold THS 3 (London)        | 9              |
| 11        | 12        | CHICAGO                               | Columbia KGP 24                                          | 39             |
| 12        | 14        | WHO                                   | Tommy<br>Decca DWSW 7205                                 | 6              |
| 13        | 8         | JOE COCKER                            | Mad Dog & Englishman<br>A&M SP 5002                      | 10             |
| 14        | 13        | GRAND FUNK RAILROAD                   | Closer to Home<br>Capitol SDAD 471                       | 18             |
| 15        | 15        | TEMPTATIONS                           | Greatest Hits, Vol. II<br>Gordy GS 954 (Motown)          | 7              |
| 16        | 16        | NEIL DIAMOND                          | Gold<br>Gordy 73064                                      | 12             |
| 17        | 17        | FREE                                  | Fire & Water<br>A&M SP 4268                              | 10             |
| 21        | 21        | GUESS WHO                             | Shore the Land<br>RCA Victor LSP 4259                    | 4              |
| 21        | 21        | THE PARTRIDGE FAMILY ALBUM            | Hall 6009                                                | 2              |
| 20        | 18        | BAND                                  | Stage Fright<br>Capitol ST 425                           | 10             |
| 21        | 22        | FOUR TOPS                             | Still Waters Run Deep<br>Motown MS 704                   | 31             |
| 29        | 29        | CURTIS MAYFIELD                       | Curtis<br>Curtis CS 8005 (Buddah)                        | 6              |
| 33        | 33        | JOHN MAYALD                           | U.S.A. Union<br>Polydor 24-4022                          | 3              |
| 24        | 26        | CROSBY, STILLS, NASH & YOUNG          | Deja Vu<br>Atlantic SD 7200                              | 32             |
| 31        | 31        | BOBBY SHERMAN                         | With Love, Bobby<br>Meridian KAD 1032                    | 3              |
| 26        | 27        | TRAFIC                                | John Barrymore Must Die<br>United Artists UAS 3504       | 18             |
| 27        | 30        | GLEN CAMPBELL                         | Goodtime Album<br>Capitol SW 492                         | 6              |
| 32        | 32        | SUGARLOAF                             | Liberty LST 7640                                         | 13             |
| 79        | 79        | B. B. KING                            | Indestructible Mississippi Seeds<br>ABC ABC3 713         | 4              |
| 37        | 37        | JIMI HENDRIX, BUDDY MILES & BILLY COX | Band of Gypsies<br>Capitol STAD 472                      | 28             |
| 28        | 28        | WHO                                   | Live at Leeds<br>Decca DL 79175                          | 26             |
| 34        | 34        | JAMES BROWN                           | Get Up! I Feel Like Being a Sex Machine<br>King KS 71115 | 9              |
| 33        | 33        | OTIS REDDING/JIMI HENDRIX             | EXPERIENCE<br>Reprise MS 2029                            | 8              |
| 39        | 39        | ELTON JOHN                            | Univision<br>Univision UAS 3500                          | 3              |
| 42        | 42        | ARETHA FRANKLIN                       | Spirit in the Dark<br>Atlantic SD 8265                   | 9              |

| THIS WEEK | LAST WEEK | ARTIST                           | Title, Label, Number (Distributing Label)            | Weeks on Chart |
|-----------|-----------|----------------------------------|------------------------------------------------------|----------------|
| 36        | 25        | BLOOD, SWEAT & TEARS 3           | Columbia KS 30090                                    | 17             |
| 37        | 24        | ISAAC HAYES                      | Movement<br>Enterprise MS 1010 (Star/Velvet)         | 30             |
| 38        | 23        | RAKE EARTH                       | Ecology<br>Rare Earth KS 514 (Motown)                | 18             |
| 39        | 20        | JAMES GANG                       | Rides Again<br>ABC ABC3 711                          | 16             |
| 40        | 36        | ROBERTA FLACK                    | Chapter Two<br>Atlantic SD 1569                      | 11             |
| 41        | 41        | ANNE MURRAY                      | Shepherd<br>Capitol ST 599                           | 6              |
| 81        | 81        | SAVOY BROWN                      | Looking Is<br>Parrot PAS 71042 (London)              | 4              |
| 43        | 45        | SIMON & GARFUNKEL                | Bridge Over Troubled Water<br>Columbia KCS 9914      | 39             |
| 44        | 44        | QUICKSILVER MESSENGER SERVICE    | Last for Love<br>Capitol SDAD 498                    | 12             |
| 45        | 38        | IRON BUTTERFLY                   | Metamorphosis<br>Atco SD 33-329                      | 11             |
| 46        | 40        | DOORS                            | Absolutely Live<br>Elektra KS 9002                   | 14             |
| 47        | 51        | MELANIE                          | Latter Wine<br>Buddah BDS 3046                       | 7              |
| —         | —         | SLY & THE FAMILY STONE           | Greatest Hits<br>Epic KC 30225 (Columbia)            | 1              |
| 49        | 53        | GYPSY                            | Marmelade HQ 1031                                    | 5              |
| 50        | 54        | BREAD                            | On the Waters<br>Elektra KS 74076                    | 14             |
| 51        | 35        | THE LAST POETS                   | Douglas 3 (P.I.P.)                                   | 21             |
| 52        | 49        | ORIGINAL TV CAST                 | The Swann Street Book and Record                     | 16             |
| 53        | 50        | DIANA ROSS                       | Albion MS 711                                        | 18             |
| 54        | 57        | CHARLEY PRIDE                    | 10th Album<br>RCA Victor LSP 4267                    | 17             |
| 60        | 60        | NEIL DIAMOND                     | Shilo<br>Berj 221                                    | 9              |
| 56        | 44        | CLARENCE CARTER                  | Patches<br>Atlantic SD 8267                          | 7              |
| 57        | 46        | BEATLES                          | Let It Be<br>Apple AB 34001 (Liberty/United Artists) | 24             |
| 58        | 59        | BUDDY MILES                      | Time Changes<br>Mercury 28 61280                     | 18             |
| 59        | 55        | NEIL YOUNG & CRAZY HORSE         | Everybody Knows This Is Nowhere                      | 53             |
| 60        | 63        | ALLMAN BROTHERS BAND             | Livelihood South<br>A&M SD 35-342                    | 3              |
| 61        | 65        | RYBOS                            | (Untitled)<br>Columbia 30127                         | 4              |
| 62        | 47        | KING CRIMSON                     | In the Wake of Poseidon<br>Atlantic SD 8266          | 9              |
| 63        | 43        | JACKSON 5                        | ABC<br>Motown MS 709                                 | 23             |
| 64        | 58        | DELANEY & BONNIE                 | To Bonnie From Delaney<br>A&M SD 35-341              | 5              |
| 65        | 68        | RAKE EARTH                       | Get Ready<br>Rare Earth KS 507 (Motown)              | 48             |
| 66        | 69        | STEVE WONDER                     | Signed, Sealed, Delivered<br>Tamla TS 304 (Motown)   | 11             |
| 86        | 86        | WILSON PICKETT                   | I Ain't Easy<br>Buddah BDS 30078                     | 6              |
| 68        | 64        | CANNED HEAT                      | Future Blues<br>Liberty LST 11002                    | 9              |
| 69        | 52        | THREE DOG NIGHT                  | It Ain't Easy<br>Buddah BDS 30078                    | 28             |
| 70        | 78        | KENNY ROGERS & THE FIRST EDITION | Tell It All Brother<br>Reprise KS 6412               | 2              |

| THIS WEEK | LAST WEEK | ARTIST                           | Title, Label, Number (Distributing Label)                                          | Weeks on Chart |
|-----------|-----------|----------------------------------|------------------------------------------------------------------------------------|----------------|
| 71        | 66        | TEMPTATIONS                      | Live at London's Talk of the Town<br>Gordy GS 953 (Motown)                         | 12             |
| 72        | 74        | ELVIS PRESLEY                    | Chief Wreckless! 50 Gold Award<br>Hits, Vol. 1<br>RCA Victor LPM 4401              | 12             |
| 73        | 75        | RINGO STARR                      | Beano's Book of Blues<br>Apple SNA5 3368 (Capitol)                                 | 4              |
| 74        | 71        | MICHAEL PARKS                    | Blue<br>MGM ME 4717                                                                | 5              |
| 75        | 61        | JOHNNY MATHIS                    | Close to You<br>Columbia CS 1042                                                   | 5              |
| 88        | 88        | BLACK SABBATH                    | Warner Bros. WS 1871                                                               | 11             |
| 77        | 84        | CHICAGO TRANSIT AUTHORITY        | Columbia CP 6                                                                      | 78             |
| 78        | 80        | SANTANA                          | Columbia CS 9781                                                                   | 61             |
| 174       | 174       | SMOKEY ROBINSON & THE MIRACLES 3 | Pocketful of Miracles<br>Tamla TS 304 (Motown)                                     | 3              |
| 80        | 85        | JAMES TAYLOR                     | Apple SDAD 3263 (Capitol)                                                          | 6              |
| 81        | 56        | EDWIN STARR                      | War & Peace<br>Gordy GS 948 (Motown)                                               | 10             |
| 82        | 73        | STEVE MILLER BAND                | Number 5<br>Capitol SDAD 436                                                       | 16             |
| 83        | 70        | PAUL McCARTNEY                   | Apple SDAD 3263 (Capitol)                                                          | 27             |
| 84        | 87        | LED ZEPPELIN II                  | Atlantic SD 8266                                                                   | 53             |
| 85        | 89        | ERIC CLAPTON                     | Atco SD 33-329                                                                     | 16             |
| 86        | 91        | RAY PRICE                        | For the Good Times<br>Columbia CS 30106                                            | 9              |
| 87        | 72        | ERIC BURDON DECLARES WAR         | ADAM SD 47171                                                                      | 26             |
| 88        | 62        | DAVE NASION                      | Alone Together<br>Blue Thumb BTS 19 (Capitol)                                      | 19             |
| 89        | 83        | GRATEFUL DEAD                    | Workingman's Dead<br>Warner Bros. WS 1869                                          | 20             |
| 90        | 90        | MILES DAVIS                      | Bitches Brew<br>Columbia CP 36                                                     | 26             |
| 91        | 76        | STEPPENWOLF                      | Live<br>Dunhill DS 30075                                                           | 30             |
| 92        | 77        | QUINCY JONES                     | Gode Material<br>A&M SP 3030                                                       | 10             |
| 93        | 93        | LEE MICHAELS                     | ABC<br>A&M SP 4249                                                                 | 15             |
| 94        | 94        | FIFTH DIMENSION                  | Greatest Hits<br>Soul City KS 33900 (Liberty/United Artists)                       | 26             |
| 95        | 67        | RONNIE DYSON                     | (If You Let Me Make Love To You Then) Why Can't I Touch You?<br>Meridian KAD 32222 | 10             |
| 96        | 82        | MELANIE                          | Candles in the Rain<br>Buddah BDS 3060                                             | 27             |
| 110       | 110       | YOUNGLOOPS                       | The Begotten of the President<br>Warner Bros. WS 1878                              | 2              |
| 96        | 100       | ORSON WELLES                     | The Begotten of the President<br>Meridian 41-3                                     | 12             |
| 109       | 109       | VENTURES                         | 10th Anniversary Album<br>Liberty LST 11001                                        | 5              |
| 100       | 104       | BOBBY SHERMAN                    | Here Comes Bobby<br>Meridian KAD 1028                                              | 31             |
| 101       | 101       | DELPHONICS                       | Didn't I (Blow Your Mind This Time)?<br>Philly Groove PG 1189 (Bell)               | 13             |
| 102       | 105       | BLOOD, SWEAT & TEARS             | Columbia CS 9720                                                                   | 83             |
| 103       | 96        | FLOCK                            | Dinosaur Swamps<br>Columbia CS 30027                                               | 4              |
| 120       | 120       | LINDA RONSTADT                   | Silk Purse<br>Capitol ST 407                                                       | 3              |
| 105       | 108       | SHIRLEY BASSEY                   | In Really Something<br>United Artists UAS 6765                                     | 4              |

(Continued on page 58)

Billboard

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

# CROW STONE SMASH CROW STONE SMASH CROW STONE SMASH

"Don't  
Try To Lay  
No Boogie Woogie  
On The  
**KING OF ROCK  
& ROLL**"

\*

**AMARET**

**#45-125**

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AMARET RECORDS/1717 NO. HIGHLAND AVENUE/HOLLYWOOD, CALIFORNIA 90028

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### POSITIONS 106-200

| THIS WEEK | LAST WEEK | ARTIST                        | Title, Label, Number (Distributing Label)                      | Weeks on Chart |
|-----------|-----------|-------------------------------|----------------------------------------------------------------|----------------|
| 106       | 102       | FREDA PAYNE                   | Band of Gold<br>Invincible ST 2003 (Capitol)                   | 12             |
| 107       | 113       | FLEETWOOD MAC                 | Kitty Hawk<br>Reprise RS 6408                                  | 2              |
| 108       | 92        | ENELBERT HUMPERDING           | We Made It Happen<br>Parade PAS 71023 (London)                 | 18             |
| 109       | 106       | FIRESTORM THEATRE             | Don't Crush That Dwarf, Hand Me the Pliers<br>Columbia C 30102 | 8              |
| 110       | 50        | BURT BACHARACH/SOUNDTRACK     | Butch Cassidy & the Sundance Kid<br>A&M SP 4227                | 50             |
| 111       | 95        | CACTUS                        | Alta 10 33 33-44                                               | 16             |
| 112       | 116       | MERLE HAGGARD & THE STRANGERS | Fighter's Side of Me<br>Capitol ST 451                         | 16             |
| 113       | 117       | GARY PUCKETT & THE UNION GAY  | Gratiant Hills<br>Columbia CS 1042                             | 18             |
| 114       | 97        | BOB DYLAN                     | Self-Portrait<br>Columbia CS 30030                             | 19             |
| 115       | 123       | SUPREMES                      | New Ways But Love Stays<br>Motown MS 720                       | 3              |
| 116       | 99        | MUNDO JERRY                   | Alma 10 33 33-44                                               | 9              |
| 117       | 125       | BURT BACHARACH                | Make It Easy on Yourself<br>A&M SP 4188                        | 62             |
| 118       | 114       | CROSBY/STILLS/NASH            | Atlantic SD 6229                                               | 72             |
| 119       | 121       | THREE DOG NIGHT               | We Captured Live at the Forum<br>Atlantic SD 50068             | 50             |
| 120       | 112       | GRAND FUNK RAILROAD           | Grand Funk<br>Capitol SKAO 406                                 | 41             |
| 121       | 128       | JETHRO TULL                   | Benefit<br>Reprise RS 6400                                     | 27             |
| 122       | 152       | FOUR TOPS                     | Changing Times<br>Mercury MS 721                               | 19             |
| 123       | 127       | FOUR TOPS & SUPREMES          | The Magnificent Seven<br>Atlantic SD 717                       | 19             |
| 124       | 183       | SEALS & CROFTS                | Down Home<br>A&M SP 4188                                       | 2              |
| 125       | 126       | CORWY TWITTY                  | Hellio Deller<br>Decca DL 75209                                | 19             |
| 126       | 134       | BEATLES                       | Abbey Road<br>Apple SO 283 (Capitol)                           | 56             |
| 127       | 138       | SOUNDTRACK                    | On a Clear Day You Can See Forever<br>Columbia 1 20068         | 16             |
| 128       | 130       | JIM NABORS                    | Everything Is Beautiful<br>Columbia                            | 10             |
| 129       | 131       | SOUNDTRACK                    | Strawberry Statement<br>MGM SES 14 57                          | 9              |
| 130       | 115       | PETER, PAUL & MARY            | 10 Years Together<br>Warner Bros. RS 2552                      | 21             |
| 131       | 150       | LIVINGSTON TAYLOR             | Courtroom 30 33-54 (Atlantic/A&M)                              | 14             |
| 132       | 145       | JOE COCKER                    | Alma 10 33 33-44                                               | 51             |
| 133       | 137       | GUESS WHO                     | American Woman<br>RCA Victor LSP 4286                          | 39             |
| 134       | 107       | NANCY SINATRA                 | Nancy's Greatest Hits<br>Reprise RS 6409                       | 6              |
| 135       | 133       | ISAC HAYES                    | Hot Buttered Soul<br>Enterprise ENT 1001 (Stax/Voh)            | 70             |
| 136       | 120       | FUNKADELIC                    | True Character<br>Westbound WE 2001 (Jama)                     | 2              |
| 137       | 124       | CHARLEY PRIDE                 | Best of<br>RCA Victor LSP 4223                                 | 54             |

| THIS WEEK | LAST WEEK | ARTIST                      | Title, Label, Number (Distributing Label)                        | Weeks on Chart |
|-----------|-----------|-----------------------------|------------------------------------------------------------------|----------------|
| 138       | 119       | CREDENCE CLEARWATER REVIVAL | Willy & the Poor Boys<br>Fantasy F097                            | 48             |
| 139       | 140       | FLIP WILSON                 | The Devil Made Me Buy This Dress<br>Liberty Devil LD 1000        | 37             |
| 140       | 118       | SLY & THE FAMILY STONE      | Stone<br>Epic BN 2646 (Columbia)                                 | 81             |
| 141       | 135       | CREDENCE CLEARWATER REVIVAL | Green River<br>Fantasy F097                                      | 61             |
| 142       | 142       | OLIVNE WARWICK              | [I] Never Fall In Love Again<br>Scorpio SPS 561                  | 28             |
| 143       | 151       | DEEP PURPLE                 | In Rock<br>Warner Bros. WS 1877                                  | 9              |
| 144       | 143       | SOUNDTRACK                  | Easy Rider<br>Dunhill DCS 30063 (Tapes: Reprise<br>BRM 2026)     | 62             |
| 145       | 111       | JOHN MITCHELL               | Ladies of the Canyon<br>Reprise RS 6379                          | 31             |
| 146       | 152       | MOODY BLUES                 | On the Threshold of a Dream<br>Derm DCS 19025 (London)           | 75             |
| 147       | 122       | ORIGINAL CAST               | Hair<br>RCA Victor LOC 1130 (MGM 1130 S)                         | 119            |
| 148       | 153       | SOUNDTRACK                  | R.P.M.<br>Real 1203                                              | 2              |
| 149       | 156       | JERRY LEE LEWIS             | Live at the International, Las Vegas<br>Mercury SR 61278         | 5              |
| 150       | 129       | DONOVAN                     | Open Road<br>Epic E 30125 (Columbia)                             | 17             |
| 151       | 163       | GRATEFUL DEAD               | Vintage Dead<br>Sunflower SUN 5001 (MGM)                         | 2              |
| 152       | 154       | TEN YEARS AFTER             | Crackdown Green<br>Derm DCS 18033 (London)                       | 30             |
| 153       | 166       | NEIL DIAMOND                | Greatest Hits<br>Rep 219                                         | 4              |
| 154       | 152       | LETTERMAN                   | Reflections<br>Capitol ST 495                                    | 10             |
| 155       | 153       | IRON BUTTERFLY              | In-a-Gadda-Da-Vida<br>A&M SO 33-250                              | 121            |
| 156       | 155       | YARDBIRDS                   | Far 1 30 33-35 (Columbia)                                        | 6              |
| 157       | 169       | MOUNTAIN                    | Climbing<br>Wildfire WFLD 4501 (Bell)                            | 35             |
| 158       | 150       | TAMMY WYNETTE               | The First Lady<br>Epic E 30213 (Columbia)                        | 2              |
| 159       | 181       | TOMMY REE                   | We Can Make Music<br>ABC AKCS 714                                | 2              |
| 160       | 144       | DEAN MARTIN                 | My Woman, My Woman, My Wife<br>Reprise RS 6403                   | 10             |
| 161       | 175       | ROD STEWART                 | Gasoline Alley<br>Mercury SR 61284                               | 20             |
| 162       | 171       | HOT TUN                     | RCA Victor LSP 4353                                              | 17             |
| 163       | 170       | MOODY BLUES                 | To Our Children's Children's Children<br>Threshold TS 1 (London) | 44             |
| 164       | 168       | THREE DOG NIGHT             | Suitable for Framing<br>Dunhill DC 30058                         | 16             |
| 165       | 159       | BEST OF THE YOUNGBLOODS     | RCA Victor LSP 4399                                              | 10             |
| 166       | 149       | JOHNNY CASH                 | Wings of Columbia<br>Columbia CP 29                              | 23             |
| 167       | 132       | CHARLES EARLAND             | Rock Talk<br>Philips PR 7758                                     | 18             |
| 168       | 172       | SERGIO MENDES & BRASIL      | Greatest Hits<br>A&M SP 4252                                     | 19             |
| 169       | 147       | SOUNDTRACK                  | 2001: A Space Odyssey, Vol. 2<br>MGM SE 4222                     | 5              |

| THIS WEEK | LAST WEEK | ARTIST                            | Title, Label, Number (Distributing Label)                         | Weeks on Chart |
|-----------|-----------|-----------------------------------|-------------------------------------------------------------------|----------------|
| 170       | 150       | MARK LINDLEY                      | Silver Bird<br>Capitol CS 4911                                    | 10             |
| 171       | 148       | ROD MCQUEEN                       | Greatest Hits, Vol. 2<br>Warner Bros. WB 2560                     | 8              |
| 172       | 151       | BLOODCUT 2                        | Capitol ST 491                                                    | 1              |
| 173       | 157       | MANTOVANI CONCERT                 | London SP 578                                                     | 1              |
| 174       | 157       | BOOTS RANDOLPH                    | Hit Boots '70<br>Munich SP 18144                                  | 5              |
| 175       | 136       | JOE SUE'S GREATEST HITS           | Capitol ST 450                                                    | 9              |
| 176       | 189       | FRIEDRICH                         | Defrosted<br>Parade PAS 71041 (London)                            | 2              |
| 177       | 158       | BOB SEGER SYSTEM                  | Mongrel<br>Capitol SKAO 499                                       | 2              |
| 178       | 165       | IT'S A BEAUTIFUL DAY              | Maryling Maud<br>Capitol CS 1058                                  | 19             |
| 179       | 182       | JIMI HENDRIX EXPERIENCE           | Smash Hits<br>Reprise MS 2025                                     | 33             |
| 180       | 159       | ARLO GUTHRIE                      | Whispering Country<br>Reprise RS 6411                             | 1              |
| 181       | 186       | GRASS ROOTS                       | Bare Golden Grass<br>Dunhill DC 30087                             | 3              |
| 182       | 195       | DANNY DAVIS & THE NASHVILLE BRASS | Don't Mess<br>RCA Victor LSP 4424                                 | 2              |
| 183       | 184       | FRIENDS OF DISTINCTION            | Whatwater<br>RCA Victor LSP 4408                                  | 2              |
| 184       | 190       | RAY CONNITT                       | Concetti in Stereo/Live at the Sahara/Labour<br>Columbia C 30 222 | 4              |
| 185       | 150       | SOUNDTRACK                        | Point Your Wagon<br>Paramount PMS 1001                            | 43             |
| 186       | 141       | SPOOKY TONK/MIKE HARRISON         | Super Hits<br>Last Post<br>A&M SP 4266                            | 13             |
| 187       | 196       | IF                                | Capitol ST 539                                                    | 2              |
| 188       | 179       | PERCY FAITH                       | Play the Beatles<br>Columbia C 30097                              | 4              |
| 189       | 157       | WILLIE MITCHELL                   | Rob'n' Nest<br>Liberty MS 32058 (London)                          | 1              |
| 190       | 152       | RITCHIE HAVENS                    | Mixed Bag<br>MGM SE 4098                                          | 1              |
| 191       | 151       | JOHNNY WINTER                     | And the Winner Is...<br>Columbia C 30221                          | 4              |
| 192       | 192       | RAMSEY LEWIS                      | Theme Changes<br>Capitol SLP 844                                  | 3              |
| 193       | 193       | DAVID J & JIM RUFFIN              | I Am My Brother's Keeper<br>Soul 55 728 (Motown)                  | 1              |
| 194       | 151       | MARVIN GAYE                       | Super Hits<br>Fantasy TS 300 (Majors)                             | 1              |
| 195       | 151       | PINK FLOYD                        | Atom Heart Mother<br>Harvest SKAO 362 (Capitol)                   | 1              |
| 196       | 151       | RICK NELSON                       | Rock King Nelson<br>Decca DL 75236                                | 1              |
| 197       | 151       | MYSTIC MOODS ORCHESTRA            | The Original Human Being<br>Philips PHS 400-342 (Mercury)         | 13             |
| 198       | 151       | BLUE CHEER                        | The Original Human Being<br>Philips PHS 400-342 (Mercury)         | 1              |
| 199       | 199       | THE GENE CHANDLER SITUATION       | Mercury SR 61304                                                  | 1              |
| 200       | 151       | REDBONE                           | Pollack<br>Epic E 30109 (Columbia)                                | 1              |

| THIS WEEK | LAST WEEK | ARTIST              | Title, Label, Number (Distributing Label) | Weeks on Chart |
|-----------|-----------|---------------------|-------------------------------------------|----------------|
| 201       | 151       | ALFONSO BARNES BAND | Alfonso Barnes Band                       | 44             |
| 202       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 116            |
| 203       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 30             |
| 204       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 136            |
| 205       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 144            |
| 206       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 146            |
| 207       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 148            |
| 208       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 150            |
| 209       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 152            |
| 210       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 154            |
| 211       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 156            |
| 212       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 158            |
| 213       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 160            |
| 214       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 162            |
| 215       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 164            |
| 216       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 166            |
| 217       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 168            |
| 218       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 170            |
| 219       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 172            |
| 220       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 174            |
| 221       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 176            |
| 222       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 178            |
| 223       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 180            |
| 224       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 182            |
| 225       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 184            |
| 226       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 186            |
| 227       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 188            |
| 228       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 190            |
| 229       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 192            |
| 230       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 194            |
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| 232       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 198            |
| 233       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 200            |
| 234       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 202            |
| 235       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 204            |
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| 237       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 208            |
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| 248       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 230            |
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| 250       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 234            |
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| 283       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 300            |
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| 285       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 304            |
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| 296       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 326            |
| 297       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 328            |
| 298       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 330            |
| 299       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 332            |
| 300       | 151       | BURT BACHARACH      | Invincible ST 2003 (Capitol)              | 334            |



# Dr. Smith Drug Opinion

• Continued from page 1

fore numerous congressional committee hearings studying the drug problem, and has been in wide demand as a lecturer on the drug scene. He addressed Billboard's Radio Programming Forum in June.

Last week, Dr. Smith expressed his concern to Billboard that rock is being singled out as the most destructive form of abuse. Such charge, he said, deprecate the many positive contributions made by rock artists and members of the industry in fighting the drug problem. Of even greater peril, he said, is that these attacks are politically motivated and serve to distract the public's attention from the real issues at hand.

Billboard asked Dr. Smith if in his experience of hearing thousands of drug users he found a correlation between rock lyrics and drug use. The drug authority said:

"Youth likes rock music. Drug-using youth likes rock music. Non-drug using youths like rock music. There is no causal relationship between the two. Rock music is the current popular form of music for young people, so certainly the patients we see who like rock music, I've had the opportunity to lecture and consult all over the country and I have found that youth, in general, has a great attraction for this current musical form whether the youngsters use drugs or not. In a way, rock constructively channels their energies into letting off steam.

"Music—particularly pop music—tends to be a reflection of the times. It is very questionable what comes first: Does rock music influence drug taking, or do people who are participating in drug use like to listen to the music? With more traditional psycho-active drugs such as alcohol, it is well known that people get into recreational or festive moods and then listen to music. It increases their enjoyment. To say that contemporary music is causative in the current wave of drug abuse, is a very questionable judgment.

"It appears to me that there are more obvious targets such as members of the advertising industry who have as their expressed objective persuading individuals to use psycho-active drugs. For example, advertising in the alcohol and tobacco

fields uses a variety of techniques employing abstract peer-group pressures to try to induce people to take tobacco (a drug) for secondary social gain.

## Political Reasons

"It would have been much more reasonable for the Vice President to have attacked a dominant culture drug advertising. I think he avoided this for political reasons. He attacked rock lyrics because it is politically safe territory. The current trend toward censorship of rock lyrics—and thereby an attempt to censor the underground stations—has potentially very dangerous ramifications. For example, political protest could be censored and stifled.



SMITH

"It would be more advisable to focus attention on the positive things that the music industry has done—and can do in resolving the drug problem. For example, it can generate support for local community-based drug treatment programs, particularly those that involve youth. Also, the media can play a very powerful role in communicating with youth. For example, there has been a dramatic orientation among alienated youth toward amphetamines and heroin. Certain rock stations—such as KSAN in San Francisco—have come out against the use of these drugs. There are rock songs which put down the use of hard drugs, and these should be encouraged."

Billboard asked Dr. Smith if anti-drug messages in the lyrics of rock music have a beneficial subliminal effect. It is his answer to the critics of rock who contend that pro-drug lyrics encourage drug use. His reply: "A person doesn't become an alcoholic because he hears a pro-alcohol song, such as 'One for My Baby,' and there are many others. The person with alcoholic tendencies hears the same pro-alcohol songs as does the social drinker, or the non-alcohol user. Whether a person becomes a drug user is not determined by the music he hears but primarily by personality characteristics.

"If we do accept political censorship—and it may come to that—then we should demand that songs dealing with alcoholism be banned. Alcoholism is a far bigger problem than marijuana. There are 7 million alcoholics in this country and 80 million users.

Without a balanced approach, censorship would widen the generation gap. It would demonstrate the hypocrisy behind such a move where the dominant culture takes its social drug and whitebushes, and then takes a politically safe target such as marijuana and blasts it.

Among positive actions taken by members of the industry in fighting the drug problem, Dr. Smith said:

"The Haight-Ashbury Medical Clinic in San Francisco, which treated over 50,000 drug users in three and a half years of operation without any city, state or federal aid, has received regular support from the music industry through benefits and contributions. The Monterey Pop Festival gave \$5,000 to the clinic. Bill Graham at critical intervals over the last three years has held benefits to solve crucial financial problems. Bill Graham, Creedence Clearwater and KSAN recently co-sponsored with the clinic the 'H Week' program which dramatized the growing heroin epidemic in San Francisco. This program influenced legislation. It acquainted potential users of the dangers of heroin, and helped generate support for other anti-drug programs. It helped influence San Francisco's board of supervisors to appropriate funds for methadone maintenance treatment."

"In the early days of the clinic, in 1967, Janis Joplin, who has been attacked as being representative of heavy drug involvement of the music industry as a whole, was the principal singer with Big Brother and the Holding Company at three critical benefits in support of the Haight-Ashbury Clinic."

# Curb Busts 18 Groups

• Continued from page 1

casters to explain his policy, and hopes to solicit their support to ban records which carry drug-oriented lyrics.

Of the 18 act groups, three are chart LP dropped. "We are giving up sales," the executive said, "but we will get them back by having the time for our people to develop other acts."

Curb said that hard drug groups "come into your office, wipe out your secretary, waste the time of your promotion people, abuse the people in your organization, show no concern in the recording studio, abuse the equipment and then to top things off, they break up."

"I'm not looking to go on a witch hunt, and we are not asking any acts to roll up their sleeves." An act's reputation or the advocacy of hard drugs in their songs will be indicators with which the label will guide its decisions. A morals clause in all contracts gives MGM an out for immediate termination of the contract.

"We are now explaining to groups in front of the camera that we can't advocate and exploit drugs," Curb added. "MGM will not be used to further the use of drugs. It's important for a company to run by young people to take this action rather than some Senator in Washington."

## Krainev Fine As Soloist

• Continued from page 52

named music director. This orchestra, one of the most active of America's major ensembles, was especially added in Martin's "Concerto for Seven Wind Instruments, Timpani, Percussion and String Orchestra" and the suite from Bartok's "Miraculous Mandarin." Dostoi is one of the most recorded conductors of all time with Mercury his principal label. He also is principal conductor of the Stockholm Symphony.

FRED KIRBY

I believe the radio programmer will support our action."

Curb listed the following acts as the nucleus of his roster: Bill Medley, Heintje, Michael Parks, Mel Tellis, Billy Walker, Bobby Bloom, Roy Orbison, Lalo Schiffrin, Eric Burdon, Don Costa and Solomon Burke. The last two are new.

"There are people in our company who just can't take the abuse anymore from these hard drug acts," Curb said. "I'm tired of hearing about these drugged-up acts who don't show up for a television appearance or who come so stoned they can't perform well."

Curb said he is not concerned with developing a "clean image" among underground groups and the underground scene. "We are interested in working with talent which can perform and make a commercial rendition of a song."

As part of his campaign, Curb is preparing an anti-drug album for broadcasters, featuring acts on the label, plus guests from other companies speaking out against drugs. The LP will have some music. With this action, Curb is also preparing a poster to show each drug and explain the dangers in its use. This poster will be made available to schools and universities.

Curb said he may be sitting on a hot seat by his action. He cited figures which reveal that the record division's fourth quarter of the current fiscal year went into the black for the first time in three years, and he knows he has the financial base on which to move.

## Collins LP Promo

• Continued from page 8

Passes Slowly" with "Night-gale," a composition by Miss Collins.

After release, a further advertising campaign will include 60-second radio commercials, and print advertising in key publications. Harvey, who formerly was Elektra's art director worked on the album's packaging.

## Gold Clef Awards Presentations

## Scepter Meet Gets Billings

• Continued from page 3

that the company would remain committed to the independent distributor. Other speakers included Pete Drake and Tommy Hill of Stop Records and Murray Ross, Scepter's advertising agency president who was also executive producer of the "Susan Singa Songs from Sesame Street." Kushina reported "surprisingly good" pre-Christmas sales response to this album

which is already on the album chart.

Dome Distributors in New York and Chicago and Merit in Detroit were backing Scepter rock group, Brethren, with a merchandising and promotion effort during the group's major live dates in these cities during the next month, said Kushina.

The meeting was highlighted by an audio visual presentation.

## Executive Turntable

• Continued from page 8

Cassette Enterprises, ... Danny Phillips into sales at Perception Ventures Inc. which operates Turn and Perception Records.

Bud Dain named vice-president in charge of a&r and promotion for A&R Records. Dain, who will headquarter in Los Angeles, had previously been vice-president of Liberty Records.



(Top left) Ed Kramer, left, BMI president, presents Bill Lowery of the Lowery Group of Music Companies with three commendations of excellence at the Gold Clef Awards presentations in Atlanta for Lowery's contributions to the worlds of rock and roll, country, and pop music. (Top right) Tommy Roe, right, receives a special plaque commemorating his accomplishments in the music field from Bill Lowery. (Bottom left) Winning two clefs for his compositions, "Walk a Mile in My Shoes" and "Don't It Make You Go Home" is Atlanta writer Joe South, right. Bill Lowery bestows the honors.



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The album: "GOLDEN EARRING", won Europe's coveted Edison Award for the best pop-rock album of the year and earned GOLDEN EARRING a gold album.



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